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Prince of Wales Museum of Western India,
Bombay.

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INTRODUCTION

THE Prince of Wales Museum started functioning in 1921 though the nucleus of its collections was formed as early as 1915. The Archaeological Section was formed from the collection of sculptures made over by the Archaeological Department at Poona and also the collections of sculptures loaned by the Bombay Branch of the Royal Asiatic Society. From time to time the archaeological, epigraphical and numismatic collections of the Section have been augmented by gifts and purchases. The numismatic collections of the Museum have been enriched by the Treasure Trove finds in the State and also by purchases and exchanges. The antiquities of the Sind Valley Culture were received by the Museum as a part of its share from the Government of India.

The Art Section owes its existence to the munificence of the House of Tatas. Its nucleus, however, was formed in 1915, with the acquisition of the Maratha relics from Mr. Purshottam Vishram Mawji, consisting of Indian paintings, textiles, weapons, etc. In 1922, the Indian collection was further enriched by the bequest of the Sir Ratan Tata collection which included Indian, Chinese, Japanese and European art objects, textiles, jades, and weapons some of which are of great historical importance.

In 1933 Museum's Indian collection was further enriched with the bequest of the Sir Dorab Tata collection which included several interesting Indian paintings and other objects of art.

The Museum received a valuable collection of paintings from the heirs of Sir Akbar Hydari in 1943. Besides these bequests the Trustees have been buying from time to time interesting examples of Indian painting and sculpture.

The Museum has a good collection of Indian sculptures chiefly from Western India, and the Deccan, which gives a fair idea of the development of sculpture in the south of the Vindhyas. As regards paintings, textiles, and arms the Museum collection is fairly representative, and contains pieces of great artistic and historical interest.

SCULPTURE

THE history of art in India before the discovery of the Indus Valley culture began roughly from the 3rd century B.C. The excavations at Mohenjodaro and Harappa, however, put back the date of Indian art at least to 2500 B.C. though the beginnings of the Harappa culture have not yet been properly traced. There are, however, evidences of its contact with foreign cultures of the Middle East though it is equally clear that the Indus Valley culture with its undeciphered pictographic script, scientific town-planning and religious beliefs has an individuality deeply rooted in the soil of this country.

The sculptural art of the Indus Valley culture is confined to a few stone sculptures which either represent deities or priests. The most notable piece of sculpture is a male torso in lime-stone from Harappa which is distinguished for its magnificent plastic quality, and the figure of a priest which gives interesting details of the contemporary costume. The sophistication of the copper figure of the dancing girl from Mohenjodaro distinguished by its extreme wiry attenuation has a barbaric charm which is pleasing. The artists of the Indus Valley culture, however, were at their best in carving small steatite seals bearing fabulous and real creatures. The bull which has been figured in many seals has been very realistically done. The popular art is, however, confined to a large number of rough terracotta figurines of the Mother Goddess.

The period between the end of the Indus Valley culture (roughly 1500 B.C.) and the rise of the Mauryas in the fourth century B.C. is unfortunately a blank period in the history of Indian art. The Vedas are silent about the existence of painting or sculpture and it seems possible that the abstract symbolism of their gods stood in the way of their iconographic representation. Probably, between 642-322 B.C., painting and sculpture received some attention but the sculptures being in wood have all disappeared. The so-called pre-historic paintings from the caves of Mirzapur and Madhya Pradesh are now being dated by archaeologists to circa 500 B.C. and if that be so they are the earliest known Indian paintings apparently connected with primitive life and culture.

The Mauryan period takes its name from a dynasty which ruled over a greater part of India from 322 to 185 B.C. In its formative period the Mauryan dynasty saw the imperialistic designs of the Macedonian Greeks. The danger, however, was averted with the death of Alexander the Great and his successor Seleucus I had to make peace with Chandragupta Maurya, the founder of an empire, distinguished for its political, religious and artistic development. It was, however, due to Asoka (272-232 B.C.), a great patron of Buddhism, that the true foundation of classical Indian art in the medium of stone was laid. His great palace, probably based on the Persian model, with its stupendous pillars excited the imagination of Fa Hsien, a Chinese traveller who visited Pataliputra about 400 A.D. The true character of the Mauryan civilisation is, however, reflected in stone capitals which surmount the monolithic pillars carrying the edicts of that great Emperor, set up at sites associated with Buddha's earthly mission. The early pillars with lotiform bell capital and crowning animal figures are unique in the history of Indian art. The lion pillar from Sarnath consists of a lotiform bell surmounted with a pedestal which carries four animals and four small discs surmounted with four addorsed lions serving as a seat for the terminal wheel.

Scholars have traced Achaemenid and Greek influences in the sculpture of the Mauryan period. Whatever may be the case, the Mauryan sculpture with its brilliant polish and strength, reflecting the glories of a great empire, was a short lived phase and though certain foreign influences could not be denied the Mauryan art is imbued with a feeling and symbolism which are truly Indian.

Though the Mauryan sculptures are limited to pillar capitals and a few heads from Sarnath and a torso from Lohanipur in Patna Museum, a large number of very interesting terracotta figures of the Mother Goddess accompanied by animals and birds throw interesting sidelight on the art of the third century B.C.

After the downfall of the Maurya empire, Pushyamitra Sunga founded the Sunga dynasty in c. 185 B.C. The Sunga empire extended from Magadha (modern Bihar) to Madhya Bharat. Though the Sungas were of Brahmanic faith Buddhism flourished. Contemporary with the Sungas the Satavahanas were forming an empire in the South of the Vindhyas which extended from the Arabian Sea to the Bay of Bengal, i.e., from the mouth of the river Krishna to Nasik.

The art of the Sunga period between 175-72 B.C. is characterised by a frank naturalism and a healthy outlook on life which in the course of time emerged as beautiful bas-reliefs of Sanchi. The sculptures of the Sunga period from Bharhut, Patna, Banaras, Mathura and Sanchi consist largely of carved railings and gateways in the north, and Amaravati and Jaggayyapeta in the south. The subject-matter of these bas-reliefs consists of Yakshas and Yakshis standing under trees with emphasis on the attributes of fertility such as swelling breasts and well developed haunches. According to the Indian conception

Yakshis are imbued with great beauty and they were fond of good clothing and ornaments. This aspect has been also emphasised in the figures. The Jataka stories dealing with the previous lives of Buddha are also represented. Besides these, lotus medallions and scrolls, and also actual and imaginary animals form a part of the decoration.

It is interesting to note that though the Sunga art is frankly naturalistic in conception the Buddha is not represented there; only certain symbols such as trees, umbrella, begging bowl, etc., convey his presence. The presence of Yakshis, Nagas and the Chaitya trees show that Buddhism was gradually absorbing the popular beliefs within its fold. This was inevitable if Buddhism was to gain its foothold among the common people, who worshipped tree and water spirits from very ancient times.

The history of sculpture in the Deccan in two centuries before the Christian era is available from the Chaityas of Kondane, Bhaja, Bedsa and Karle. Some of the balcony panels at Kondane depict a cavalier dancing with girls. The delicate movement of the dance and its great abandon are well emphasised, foretelling the sinuous movements of Amaravati at a much later date. The dancers are also represented at Karle, and though they bear certain affinities to Bharhut and Sanchi reliefs so far as the headgear and ornaments are concerned, the expression of vigorous movement is their speciality. The row of columns crowned by elephant riders have a debonair appearance and exude a *joie de vivre*. The figures of animals and their riders in the Bedsa cave are realistically done.

The old *Vihara* at Bhaja has beautiful bas-reliefs some of which could be identified with the exploits of

Chakravarti Mandhata who in the course of his universal conquest conquered the mythical land of Uttara Kuru. Caves IX and X at Ajanta also belong to the same period. The remnants of paintings there show that the artists had imbibed the Sunga influence from the North. In some bas-reliefs of Jagayyapeta and Amaravati as well the characteristic features of the Sunga art are seen, though in the representation of human figure and costume and ornaments local idioms are apparent. A very large number of terracotta figurines produced through moulds or modelled throw interesting sidelight on the life and religious beliefs of the people.

The sculptural art of the early Satavahana period (1st century B.C.) is available from the four gateways of Stupa No. 1 at Sanchi. The Buddha does not appear here as at Bharhut. However, the Jataka scenes and the scenes from the life of Buddha, Lakshmi typifying the nativity and decorative ornaments consisting of lotus scrolls, animals, birds, *mithuna* pairs, pleasure parties, processions, etc., form the subject-matter of the art of Sanchi. It is significant, however, that technically the art of Sanchi had definitely advanced. The modelling of the human body becomes more correct and an attempt is made to distinguish the planes. The immobility of Bharhut gives place to vigorous movements; the compositions are more elaborate and the treatment of group scenes is more convincing.

In the Sunga and early Satavahana periods sculptures in the round were also being carved. Yakshas from Parkham and Pawayan and Yakshis from Besnagar and Patna are excellent examples of such style. These Yakshas and Yakshinis, colossal in stature, convey strength and vitality which are usually associated with Yakshas. It is suggested that these statues are based on their counterparts in wood.

The designation Kushana may be applied to sculpture and painting in Afghanistan, N.W. India and the Panjab ruled by the Kushanas from the 1st to 5th century A.D. The art of Gandhara was greatly influenced by the art of the Roman East. However, at Mathura, the Kushana art continued the ancient tradition. The foreign influence on the Gandhara art, Western in form but Indian in spirit, was due to the geographical position of Gandhara from which the Grand Route to Afghanistan, Central Asia and Persia started. However, as the classical forms of Western art were hardly appropriate to express the symbolism of Indian iconography, the imported style of Gandhara disappeared in the wake of the nationalistic revival of the Gupta period.

The subject-matter of the Gandhara art, though Buddhist, has nevertheless certain motifs of Western Asiatic or Hellenistic origin. Besides the Persepolitan capital, merlon crenellations, fantastic monsters such as gryphins, sphinx, atlantids, garland-bearing erotes, centaur, trition, etc., were introduced by the Romanised Eurasian artists.

The uncertainty of the chronology of Gandhara sculpture is confused owing to the difference of opinion about the date of Kanishka, the beginning of whose era is placed variously as 78 A.D., 128 A.D. or 144 A.D. There is also difference of opinion about the origin of the Buddha image in the Kushana period. Some hold that the Buddha images from Mathura were based on a Yaksha prototype, while the upholders of the foreign origin base the origin of Buddha images from the images of Apollo Belvedere. Whatever may be the case, the Roman influence in the Buddha figures from Gandhara in the matter of ethnic type, treatment of the drapery, etc., is evident, but at Mathura an indigenous type holds the field.

The florescence of the Gandhara school as far as the stone sculptures is concerned was confined to the end of the 2nd century A.D. as there is reason to believe that early in the 3rd century A.D. stucco figures largely replaced the earlier carvings in slate.

It is contended by scholars that besides the standing image of the Buddha, the representation of Sakyamuni seated in characteristic *yogic* posture, the Bodhisattva type arrayed in all finery of a contemporary ruler, and the representation of the story of the Buddha legend in a series of separate episodes, are of Roman origin. The use of stucco in the 3rd century A.D. for decoration and figure sculpture is traced to Iranian influence.

There is evidence to show that in Gandhara at times there were large numbers of sculptures in metal of which only a few have survived. A few reliquary caskets and some figures of the standing Buddha are all that we know of the metal work of Gandhara.

Mathura in Uttara Pradesha was a centre of art long before the Kushana period, though in the Kushana period it became one of the leading centres of art in India. It is notable that the first portraits of Kushana Kings have been found at Mathura. There is also little doubt that the Buddha figures from Mathura with their massive proportions link them with colossal Yaksha figures of an earlier period. In the matter of the use of *mudras* and radiant expression indicative of spiritual meditation, Indian spirit is palpable. In the matter of the representation of the life story of the Buddha, however, the sculptors of Mathura have tried to eschew the details, attention being focussed to the central figure of the Buddha. Besides representations from the Buddhist and Jain legends the art of Mathura is distinguished for its beautiful railing decorations consisting of the lovely figures of women standing under trees or engaged in toilet. These figures have been identified as Yakshis or Salabhanjikas.

A hitherto unsuspected phase of the Kushana art is revealed at Begram, the ancient capital of Afghanistan. Besides the Roman and Chinese objects, the site has yielded magnificent collections of Indian ivory toilet boxes with decorative details carved in deeply incised contours, depicting Indian women enjoying life, and decorative motifs drawn from the reliefs of Mathura and Gandhara.

Though not belonging strictly to the Indian subcontinent, Afghanistan was closely connected with northwestern India. As the Grand Route from Pataliputra via Mathura and Taxila passed through Afghanistan, it became a centre for the diffusion of Iranian and classical techniques. The Iranian influence on the Maurya sculpture and architecture must have come through Afghanistan, though except for Greco-Bactrian coins, not much is known about the art of Afghanistan preceding the Kushana period. The excavations at Kapisa, however, have yielded a large numbers of Greco-Roman objects and sculptures of Gandhara style. The ancient ruins of Hadda near Jelalabad have also yielded a large number of stucco figures and reliefs which were originally painted. These sculptures include a large number of ethnic types of Iranian and European origin and may be dated to the 5th century A.D. Their intense realism and expressiveness are attributed to the spiritual force of later Buddhism. The colossal Buddha figures and the surviving fragments of wall-paintings at Bamiyan are also interesting. These fragments betray Sassanian, Indian and Central Asian influences.

While we have already witnessed the intense art activity in northern India under the Kushanas, the

Deccan and Andhradesa under the later Satavahanas and Ikshvakus (25 B.C. to 320 A.D.) witnessed a great florescence of art as seen in the bas-reliefs of the decorated *stupas* at Amaravati, Nagarjunakonda and Golli. The Buddhist *stupa* at Amaravati built in c. 200 B.C. was enlarged and decorated in the second century A.D. The railing surrounding the *stupa* and free standing columns placed at the four entrances to the circumbulatory path, the upper circumbulatory path, with its own railings, joined with uprights, the drum covered with rich carvings, etc., give an adequate idea of the art of Amaravati. The subject comprises decorative fragments such as rosettes, Jataka stories, scenes from the life of Buddha, garland-bearers, free standing Buddha images and ancient symbols such as the Bodhi tree, the Wheel of Law, Triratna, etc. The distinguishing feature of Amaravati relief is dense overcrowding, expressiveness, suppleness and wiry flexibility attenuated to whirling movement. The art of Amaravati, owing to the commercial and cultural contact of the city with Ceylon and Indo-China, left some influence on the arts of those countries and prepared a ground for the later Pallava reliefs. There also seems to have been certain relationship between the art of Mathura and Amaravati.

The great artistic tradition of Amaravati was continued as late as 300 A.D. at Nagarjunakonda, where the huge *stupa* was covered with reliefs dealing with the same subjects as Amaravati.

The most important monuments of the later Satavahana period in Bombay State are the excavated *Chaitya*-hall at Kanheri and Cave III at Nasik. The large Kanheri Hall follows the older *Chaitya*-hall at Karle and like that has the figure of royal donors carved on the outer screens.

The Gupta period is named after the dynasty which ruled over North India from 320 A.D. to the end of the fifth century. Chronologically speaking, however, this period may be extended to the middle of the 7th century A.D. It is a mistake to suppose that the art in this period is an innovation. It is as a matter of fact the culmination of the art concepts developed in previous centuries. With the development of a new spiritual outlook in Gupta period, however, sculpture took up a new meditative expression searching for the mysteries of life. The political unity of India in this period also brought an artistic unity transcending the regional boundaries.

The sculptural art of this period could be studied in Cave XIX at Ajanta and some temples, the most notable being the Siva temples at Deogarh and Bhumara, and a large number of Buddhist and Hindu sculptures which once formed parts of the Chaityas and temples. In this period Mathura and Sarnath became the chief centres of Buddhist sculpture. The Buddha statues of Gupta period from Mathura and Sarnath are characterised by a tremendous mass of spiritual dignity which is absent in the preceding periods of Indian art. This aesthetic conception was not only a feature of Buddhist art but also found expression in Hindu images, both Saiva and Vaishnava. In relief sculptures as well, there is a definite improvement in aesthetic quality though the stories related there are in a shorthand manner. In decorative motifs as well, the earlier exhuberance of the previous centuries gives place to lightness of treatment and a perfect consummation of technique which are very pleasing to the eyes.

The Gupta period must have produced a considerable number of images in metal though unfortunately only a few examples have come down to us. These images closely follow their prototypes in stone.

A considerable number of terracotta figures of men and women, gods and goddesses found from Bhita, Rajghat, Kausambi, Ahichhatra and Saheth Maheth in U.P., Basarh and Patna in Bihar, Pawayan in Madhya Bharat and Mirpur Khas in Sindh are of great interest from artistic point of view. A large number of terracotta heads are beautifully moulded and finished and closely follow their prototypes in stone. The figures of deities such as Narasimha, Kubera, Kartikeya, Ganesa, Siva and Parvati, etc., are common. The Gupta terracotta plaques, cast from single moulds, are remarkable for the great variety of coiffures. The figures of Mother and Child, devotees, nude female figures, horse and elephant riders, *mithunas*, musicians, etc., throw interesting light on the life and manners of the Gupta age. A class of terracotta heads show foreign ethnic types, probably the Persians, Sakas, and Hunas.

It is difficult to give an adequate idea of medieval Hindu temples and sculpture from the 7th to 11th century, within a short span as it entails the consideration of various styles with reference to their dynastic and geographical locations. For the study of the medieval Hindu art, however, certain facts must be taken into consideration. Firstly, this was the age of elaboration and consequently the temple architecture and iconography became more complex. This tendency is also noticeable in the medieval texts on architecture and iconography which served as guide-books for the craftsmen. Secondly, while studying the multiple iconographic forms, knowledge of various religious thoughts Hindu, Buddhist and Jain and their iconography is imperative, and thirdly a marked tendency of mutual borrowing of iconographic types between various religious systems should be borne in mind. The student of art is, however, more concerned with their final aesthetic effectiveness than anything else.

The Aihole and Badami sculptures may be classed with the later phase of Gupta art with certain local traits. The eighth century temples at Pattadakal show the Pallava influence and the subject includes Saivite and the Ramayana scenes. A Badami Cave dated 578 A.D. contains admirable reliefs of Hindu gods, and the pillar brackets containing human figures are modelled after the Gupta fashion. At Aurangabad, in the Buddhist caves datable to the 7th century, the figure sculptures wear elaborate head-dresses and have drooping lower lips.

In the cave temples of Ellora, Buddhist, Brahmanic and Jain faiths are represented, though the Brahmanic faith predominates. The sculptures in the Buddhist caves, datable to the 7th and 8th centuries, bear an austere expression, though they lack that spiritual dignity which is a characteristic feature of Buddhist icons in the Gupta period. The Brahmanic sculptures, however, express a superhuman energy and the cosmic forces with all their beauties of creation and horrors of destruction. In the Dasavatara Cave the ferocity and boundless energy of Bhairava almost verges upon a religious aggressiveness. Even in the Vaishnava sculptures of the Dasavatara and Kailasa Caves this aggressiveness as exemplified in the images of Trivikrama taking long strides is emphasised. Nrisimha tearing the entrails of Hiranyakasipu or attacking him with tremendous energy, his inclination on one side expressive of his accepting defeat is a splendid example of art. It should not be, however, taken for granted that the Ellora sculpture lack joy and feminine grace. The tremendous energy of Ravana trying to lift the Mount Kailasa is well contrasted with the feminine grace of Parvati who out of fear holds tightly to her lord. In the image of the River Goddess Ganga riding her *makara* vehicle with a female attendant on either side one is struck with her graceful pose and spiritual expression. The sculptures in Jain caves, though lacking in the tremendous force of the Brahmanic sculptures, are distinguished by the careful treatment of decorative designs, animal figures and miniature representation of scriptorial subjects.

The Pallava style roughly began from c. 600 and continued till the early ninth century. The five *rathas* of Mamallapuram seems to have been executed in early seventh century. In the Varaha Cave is a series of well known and magnificent reliefs representing the Boar incarnation, Surya, Durga and groups of two kings and queens. The open air rock-cut relief popularly known as "Arjuna's Penance" is covered up with the figures of deities, human beings, animals and the Descent of the Ganga and Bhagiratha practising penance to bring her down to the earth.

The history of Indian temples and sculpture from 900 A.D. onwards is too complex and only a bare outline could be attempted here. In Northern India this period witnessed the rise and fall of several Rajput kingdoms which left enduring monuments in the shape of temples. In South India as well the Chalukya of Kalyani, the Hoysalas of Mysore, and the Cholas have left temples with great wealth of sculptures.

The group of Hindu and Jain temples at Khajuraho built between 950 and 1050 A.D. are splendid monuments of medieval architecture. They are richly sculptured and among the decorative patterns are erotic figures whose charm and coyness in various attitudes is undeniable. Attention may also be drawn to the famous Udaipur temple built between 1059-1080 A.D. It is interesting to note that though the Chanderi sculptures in Madhya Bharat are predominantly Brahmanical, a number of Buddhist sculptures from Mahoba are splendid examples of art.

Most of the temples of this period in Gujarat have been destroyed but possibly the oldest of these temples is the Rudramala temple at Sidhpur datable to the 12th century. The Jain temples at Mount Abu are deservedly famous. Constructed entirely of white marble, they abound with ornamental details which show the great pains taken in carving them.

The development of the Pala school of architecture and sculpture is typically illustrated at Nalanda which continued to be a centre of learning till its destruction by the Muslim invaders in 1197 A.D. This school has produced a large number of Buddhist and Hindu images in slate and also some fine bronzes.

The temples at Bhuvanesvara in Orissa form a complete series illustrating the development of temple architecture in Orissa from 8th to the 10th century. The Orissa temples are adorned with decorative sculptures some of which are erotic in nature. The great charm of female figures either in erotic postures or engaged in toilet give the art of Orissa a special place in the entire range of Indian art.

Coming to the South, the temples of Chalukyan style are mostly distributed in Karnatak and the Deccan. The Hoysala architecture of Mysore is characterised by elaborate ornaments though it is remarkable that in spite of all its richness of details the decoration does not obscure the structural lines of the figures.

The classic examples of Chola architecture and sculpture belong to the great temples at Tanjore which are characterised by their enormous size. It is remarkable that the temple building activity was continued in the South by the Vijayanagar kings till the early 16th century. The temple of Hazara Ramasvami contains interesting reliefs from the *Ramayana*, and though the sculptures lack strength, the sculptured friezes with their decorative patterns represent festival scenes and also episodes from everyday life. Even after the fall of the Vijayanagar dynasty the Nayaka rulers of Madura in the 17th century continued the temple building activity.

Bronzes

Till recently our knowledge of Indian bronzes was confined to some bronzes from Gandhara, a few isolated Gupta bronzes, some Pala bronzes from Nalanda and a very large number of South Indian bronzes datable from the 8th century to recent times. Our limited knowledge of North Indian bronzes has increased with the discovery of the Jain bronzes datable perhaps to the second and third century A.D. from Chausa in Bihar and a large number of 9-11th century Buddhist bronzes from Kurkihar in Bihar. These bronzes closely copy their prototypes in stone though in the delineation of finer details they are superior to stone sculptures. The importance of these bronzes is great because the Nepalese and Tibetan images of much later times follow the tradition of bronze-casting borrowed from Bihar. The recent find of bronzes from Sirpur in Madhya Pradesh also shows that the Pala traditions in bronze-casting had reached the central parts of the country and there is every likelihood that the Pala school exercised certain influence on the bronzes of the Pallava period in the South.

The history of Indian bronzes in the Deccan till recently was also obscure. The figure of Dipa Lakshmi (c.10th century) in Hyderabad Museum, a bronze lamp (c.9th century) decorated with the figures of dancers and musicians from the Jogesvari Cave near Bombay and the Jain bronzes datable to the 8th and 9th century from Akola in Nagpur Museum constituted our knowledge of the Deccan bronzes. The excavations at Brahmagiri near Kolhapur have yielded some fine bronze pieces of the early centuries of the Christian era among which the figures of elephant riders are specially noteworthy.

The recent discovery of Jain bronzes from Akota in Baroda has opened a new chapter in the history of Indian bronzes as it proves the existence of a Western Indian School which according to the Tibetan historian Taranatha was founded by the great master Sringadhara in the 7th century A.D. This hoard contains some inscribed examples on whose basis we can date the Akota images from the 6th to 11th century A.D. The high aesthetic quality of these bronzes gives a new freshness, mobility and spirituality to Jain sculptures which are usually stiff and formal.

The history of the South Indian bronzes starts probably in the 7th century. The rare Pallava bronzes bear close resemblance to their prototypes in stone. It is possible, however, that certain Northern Indian influences might have also percolated from the Pala school of Bihar. The greatest period of the South Indian bronzes, however, is the Chola period from the 11th to the 13th century. The main types represented are the various forms of Siva especially the Nataraja, Parvati, Saiva Saints such as Manikka-Vasagar, Sambandh-svami, Appar-svami, Sundaramurti-svami, Lakshmi, Krishna, Rama, Vaishnava saints called Alvars and at times the figures of the royal donors.

The art of bronze-casting in South India did not come to an end with the disappearance of the Cholas.

The artists during the Vijayanagar period (14-16th centuries) kept up the tradition. The Vijayanagar bronzes could be distinguished by certain details of modelling and ornaments. The art of bronze casting in the South continues even to-day and a large number of new South Indian bronzes are available in the market.

PAINTING AND OTHER ARTS AND CRAFTS

IT IS difficult to state precisely when the art of painting began in India. The Jataka stories which throw light on the life and manners of the 5th century B.C. or earlier refer to the art of painting. The date of the rock paintings from Mirzapur, Madhya Pradesh and Hyderabad, however, is not certain. Some scholars date them to prehistoric times while others bring them to the 5th century B.C. Anyway they belong to a primitive phase of Indian culture and hence bear no direct relation with the classical phase of Indian painting.

The remnants of wall paintings in Caves X at Ajanta which may be dated to the 2nd century B.C. show a fairly well developed craftsmanship. The paintings in Cave IX are similar in style to those of Cave X, and may perhaps be dated to the 1st century B.C. The ethnic type depicted in the paintings resemble those of the Marathas of the present day. The colours used are red ochre, yellow ochre, terre-verte, lamp-black and lime white. The drawing is firm and accurate though no attempt has been made at modelling or shading. The painting in Cave No. X depicts a king and his soldiers worshipping a *Bodhi* tree. There are musicians and dancers with the party. Another scene represents Shaddanta Jataka which may be dated to 3rd century A.D. The intimate study of animal life and a love of ornamentation in minor details show that the art of painting had considerably progressed.

About the close of the 3rd century A.D. the Satvahana rulers of the Deccan were overthrown and succeeded by the Vakatakas who had matrimonial relations with the Guptas, the paramount power in the North. This resulted in a closer cultural relationship between the North and the Deccan and the art of painting made rapid progress deriving inspiration from the great Gupta school. The paintings of Caves I, II, XVI and XVII, on the basis of inscriptions, could be dated to the 5th century A.D. On the basis of stylistic variations it may be said that Caves I and XVI appear to be almost contemporary; Caves XVII and II coming last in the group. In Cave I the statues of the Buddha predominate. In Cave XVI stories of his birth and childhood and the legends connected with the monastic life are delineated, while Cave XVII mainly concerns itself with stories of the Buddha's previous incarnation. Cave II as well contains stories of the Buddha and some Jataka stories.

The frescoes of this group of Caves show a peculiar synthesis of majesty, spiritual serenity on the one hand and the great charm of every day life with its processions, palace scenes, dancing, drinking, etc. on the other. The ideal human types as visualised in the contemporary literature is noticeable in the figures of the Buddha, Bodhisattvas, and the princes. The artists of Ajanta painted woman in a variety of poses and in various walks of life such as an attendant, a peasant, a nun, and a dancing girl. They simply adored the figure of a woman, and seized every opportunity to delineate her fleeting grace and bodily charm. Her face, her eyes, her fully developed breasts and thighs, full hips and her coiffures and ornaments pleased them the most.

The artists of Ajanta were not only proficient in representing the human and animal forms but were also great decorators. In decorating the ceilings, pedestals of columns and the doors and window frames, they created patterns of exquisite beauty. Their decorative motives consisted of scrolls, birds, animals, merrymakers, etc.

Unfortunately in the North all the traces of ancient painting which once must have decorated the palaces and the temples have disappeared. In Central India, however, the remnants of paintings in the Bagh Caves in Madhya Bharat show that the art of painting in Central India and also in the North must have reached climax in the 5th century A.D. The paintings at Bagh closely resemble Ajanta paintings though with a certain charm in figure drawing and decoration which show very close affinity with the contemporary Gupta art in stone.

The story of Ajanta in the Deccan was continued in the Chalukya period in the 6th century A.D. Cave No. III at Badami which with its Savite and Vaishnavite sculptures datable to the 6th century A.D. bears traces of paintings stylistically close to the Ajanta frescoes. A closer observation, however, reveals a distinct falling off in the standard; the originality of the Ajanta frescoes was giving place to a rigid convention and imitation.

That the art of Ajanta continued in a decadent form is noticeable in the remnants of decorative patterns found in the Buddhist temples and monasteries at Ellora datable to the 8th century A.D. In the ceiling of the porch of the great Brahmanical temple Kailasanath there are some layers of painting which could be dated to the 8th century A.D. or a little earlier. The subject-matter is Brahmanic and the angularity in drawing shows the emergence of the medieval convention which finds fullest expression in the Jain drawings of the 14th and 15th centuries. The art of Kailasanath is removed from every day life and is relegated to the realm of fancy and mythology.

The Indra Sabha group of Jain temples are also decorated with wall paintings. The figures of the *apsarases* floating on the scarlet clouds with their jewellery and scanty dresses are represented. These 9th century frescoes of Indra Sabha when finally cleaned and restored are bound to add an interesting chapter to the history of Indian painting.

Examples of Indian painting after the 12th century are extremely rare. Paintings done on wooden panels, cloth, birch-bark and palm-leaf have mostly perished. Interesting examples of the miniatures on palm-leaf datable to the 12th and 13th centuries from Western India and Bihar, in the absence of larger compositions, form an invaluable material for the study of Indian painting in the 12th and 13th centuries.

With the introduction of paper in the thirteenth century miniatures on paper became fairly common. Western India has yielded a large number of Jain illustrated manuscripts datable to the 14th and 15th centuries, which, though following a stereotyped technique, give a valuable insight in the trends of painting in the pre-Mughal period.

Mughal Painting

Babur and Humayun though great lovers of art and nature had hardly any time for the encouragement of painting in this country. However, Humayun by inviting Mir Sayyed Ali and Abdus Samad, two master painters from Persia, had apparently in mind the encouragement of painting in this country.

The contributions of Akbar (1556-1605 A.D.) in the field of administration and culture is too well known to be repeated here. In consonance with his idea of cultural synthesis, he gave his attention to architecture and painting which had hitherto followed the traditions of the Sultanate period.

The *Ain-i-Akbari* devotes a chapter on the working of the royal atelier of painters where the Persian and Indian artists worked hand in hand. Akbar took personal interest in their work and the merits of the painters were recognised by a system of promotion and rewards. We are informed that special attention was paid to technical improvements, and the preparation of pure colours imparted a brilliancy to paintings hitherto unknown. The margin decorators also joined hands with painters to add to the richness of paintings.

The school of Akbar gave its attention to the illustration of Indian and Persian classics and historical works including the famous *Akbarnamah* or the exploits of Akbar. Portraits were also produced and attention was paid to bird and animal drawing in border decorations and in the representation of animal stories.

The Akbar school in its formative period followed the Persian technique and atmosphere, but by the closing years of the sixteenth century the Mughal school was on firm footing and the assimilation of foreign traditions with the indigeneous art created a truly national school which directed and influenced the trends of Indian painting for nearly four hundred years.

Akbar perhaps realised the wider implications of pictorial art, and with this end in view he encouraged the officers of the State to get the copies of the illustrated manuscripts made specially for him. This idea, besides encouraging painters by the way of employment, created demand for paintings and was also conducive to the aesthetic education of the upper classes. As the number of painters grew, fresh markets had to be found out. Gradually the painters trained in Mughal traditions seem to have migrated to Rajasthan, Malwa and elsewhere, where they tried to conciliate the new technique with the older one, thus laying the foundation of Rajasthani school.

Apart from the historical and sociological materials contained in the paintings of Akbar period, from the point of view of art as well they occupy a unique place in the whole range of Mughal painting. In the matter of colour application, treatment of landscape and architectural setting the school of Akbar followed realistic tradition. In the treatment of human figures, however, the Persian prototype persisted for a long time though in the last days of Akbar human figures in profile reflect the emergence of a new convention. Above all, the art of painting is characterised by a dramatic movement in which the actors are constantly on the move and express their emotions clearly and precisely. In this way the school of Akbar stands quite apart from the later Mughal school which even in the best days of Jahangir was imbued with a certain stiffness reflecting the strict etiquette of the Mughal court.

The period of Jahangir (1605-1628) is notable for its superb drawing and magnificent colours. The earlier exuberance of the Akbar period was controlled and with the improvement in technique, high finish and sober colour schemes became the distinguishing features of the miniatures of this period.

In the Jahangir period Mughal traditions crossed the royal atelier and became widely diffused, thus giving birth to a mixed school which synthesises the Rajput and Mughal traditions. The Jahangir school is also distinguished for its realistic and carefully drawn portraits. Quite a good number of animal and bird drawings of the Jahangir period are in the Museum and private collections.

In the period of Shah Jahan (1628-1658 A.D.) which was characterised by peace and prosperity, the Mughal school reached its zenith, though the royal atelier does not seem to have received the same degree of patronage as during the time of Akbar and Jahangir.

The miniatures of the Shah Jahan school reflect the glories of the Mughal court. *Darbar* scenes depicting Shah Jahan's sumptuous thrones and his bejewelled royal person are fairly common. Portraits of the emperor, princes, dignitaries of the state both Hindu and Muhammadan, is a characteristic feature of the art of this period. The pictures of Sufi saints engrossed in meditation or engaged in mystic dances seem to have been in fair demand. Christian art from Europe which was introduced in India in the time of Akbar seems to have exercised certain influence on the art of this period.

The school of Shah Jahan is distinguished for its fine drawing and enamel-like colours. A certain stiffness in portrait painting perhaps reflects the formalised court manners.

Aurangzeb's reign (1658-1707 A.D.) marked the beginning of that religious intolerance which his predecessors had avoided. In keeping with his puritanic nature, Aurangzeb banished musicians from his court, and many of the colourful court ceremonials were given up. Following strictly the injunctions of the Kuran he did not encourage painting of any kind. It is, however, remarkable that in spite of his iconoclastic fury his reign is singularly rich in portraits and other kinds of paintings. The portraits of the emperor, his officers and sons, court scenes, his victories and hunts were produced in large numbers. All round moral decadence of the age is, however, reflected in a large number of pictures depicting drinking parties, revelries in the harem, and the princes and princesses enjoying fireworks, or passing their time in idle pursuits.

After the death of Aurangzeb the Mughal empire began crumbling to pieces. The invasion of Nadir Shah completed the ruin of the Mughal prestige. The degeneration of the later Mughal court is reflected in the contemporary paintings. The number of drinking and bacchanalian scenes increased, and the painters took fancy in illustrating romantic stories far removed from the realities of life.

Deccani Painting

The Deccan has played an important role in the development of pictorial art in the south of the Vindhyas. The brilliant frescoes of Ajanta and Badami covering a period from the 2nd century B.C. to 6th century A.D., and the mediaeval Brahmanical and Jain frescoes at Ellora are important documents for the study of Indian painting. It is also well known that the kings of Vijayanagar in the 15th and 16th centuries were patrons of art. But with the advent of the Muslim power in the Deccan and especially during the Bahamani rule from the 14th to the 16th century A.D. painting does not seem to have received state patronage. After 1570 A.D., however, the rulers of Bijapur and Golconda became ardent supporters of painting.

School of Bijapur

It is a known fact that the rulers of Bijapur took keen interest in fine arts. The founder of the Bijapur dynasty Yusuf Shah (1490-1510 A.D.) invited men of letters and artists from Persia. His successor Ismail Adil Shah (1510-1534 A.D.) was adept in the art of painting and varnishing. Chand Sultana (1558-1580

A.D.), who, besides being an accomplished musician, was an adept in the art of calligraphy, drawing and painting.

It is evident from the early Bijapur paintings that in its formative period it absorbed the indigenous and Persian influences. The artists of Bijapur were, however, not slavish imitators, and their works are characterised by certain peculiarities which are essentially local. However, as their political and cultural relations with the Mughal court increased, the school of Bijapur increasingly adapted itself to the conventions of the Mughal school. It is also significant that the Bijapur school was well acquainted with European paintings imported via Goa and the paintings of Ibrahim's period were influenced by the European landscape painting.

The school of Bijapur in the time of Muhammad Adil Shah (1627-1655 A.D.) was much influenced by the contemporary Mughal school, though it maintained certain local characteristics.

In the reign of Ali Adil Shah II (1656-1672 A.D.) the school of Bijapur suffered a decline, and it finally came to an end in the closing years of the 17th century after Aurangzeb had annexed the kingdom to the Mughal empire in 1686 A.D.

School of Golconda

There is every reason to believe that the art of painting received as much attention from the rulers of Golconda as from the contemporary rulers of Bijapur. Unfortunately it is difficult to say anything definite about the beginning of the school of Golconda, but it is certain that the pictorial art of Abdullah Qutb Shah's (1626-1672 A.D.) period is not a sporadic attempt but the result of a developed tradition. The largest paintings on cloth in the Muslim period which have come down to us belong to his reign. 'The procession of Abdullah Qutb Shah', 'Abdullah Qutb Shah on the throne', and 'Chand Bibi and her maidens' in the Museum collection are interesting examples of the art of Golconda in the middle of the 17th century. In the matter of portrait painting the artists of Golconda seem to have derived inspiration from the Mughal art though costumes and ornaments have local touches.

Abul Hasan Tana Shah (1672-1687 A.D.), the last ruler of Golconda, was fond of art and a keen bibliophile. The paintings of this period are influenced by the Mughal and Persian schools though the school of Golconda maintained its individuality till the last. With the annexation of Golconda by Aurangzeb the school of Golconda came to an end, though Hyderabad in the 18th century still maintained its reputation as a great centre of painting.

In 1723 A.D., Hyderabad severed its connection with the Mughals and Asaf Jah laid the foundation of the Asafjahi dynasty. In this age of disintegration of the Mughal empire artists from the north seem to have sought refuge at Hyderabad. A large number of 18th century paintings from Hyderabad show a vigorous art activity in spite of the troublesome state of the country.

The Hyderabad paintings are generally carefully executed, but lack aesthetic appeal. They, however, form a veritable treasure-house for the study of life and manners in the Deccan of the 18th century. The favourite Rajput theme of Ragamala became a leading motive of the Hyderabad painters. Besides that, the Hyderabad painters were fond of painting women standing under trees, engaged in conversation with their friends, visiting temples, and drinking and enjoying musical parties. Portraits and court scenes were also favourite subjects.

Rajasthani School

Controversy exists among scholars about the origin of different schools of Rajasthani painting. Some critics regard the Rajasthani school as a mere offshoot of the Mughal school. Others while recognising the need of some kind of differentiation between the two schools specially from the point of view of the subject-matter, do not accept a clear cut duality. They regard the Rajasthani school as an offshoot of the general trend of Indian painting in the late 16th and 17th centuries.

In the absence of dated documents it is difficult to state the exact place and date of the origin of the Rajasthani school, though it may be said with confidence that in the early years of the 17th century it was a recognised medium of expression. It is possible that the Rajasthani school originated at several places at one time; Bundlekand, Udaipur and Malwa could equally claim the honour of being the chief centres of early Rajasthani painting.

Early Rajasthani paintings datable roughly from 1610 A.D. to the end of the 17th century, originating mostly from Malwa, south Rajasthan, and Bundlekand, have certain outstanding characteristics which distinguish them from the general trend of Mughal painting. Their subject-matter is mostly the Ragas and Raginis or musical modes, illustrations of the Amaru-Sataka or the Century of Love Lyrics by Amaru, the Bhagavat Purana and the Rasikapriya of Kesavadasa, etc.

The development of the Rajasthani school synchronizes with the rise of Vaishnavism as propagated by Vallabhacharya. The poets of Brajabhasha, the literary language of the Hindu elites, sang rapturously of the deeds of Lord Krishna and the painters painted episodes from his life as given in the *Bhagavata* which became the Bible of the Vaishnavas.

The early Rajasthani painters had a keen sense for brilliant colours and delighted in a romantic landscape which eschewed the naturalistic tendencies of the Mughal art. From the Mughal point of view the draughtsmanship is defective, but the flowing line of the early Rajasthani art is imbued with a lyrical feeling which is absent from the stiff Mughal drawing.

In the 18th century, however, there was a close synthesis between the Mughal and Rajasthani schools. Consequently, the Rajasthani and Mughal paintings came closer, but even to the last days both the schools maintained their individuality of expression, one catering for the popular taste while the other still adhering to its courtly traditions. A large number of portraits of the ruling chiefs and their courtiers were produced at Jaipur, Jodhpur, Bikaner, Udaipur, Bundi, etc. These portraits and court scenes, though not of much value as works of art, form a treasure-house for the study of court manners, costumes, ornaments, etc. of the Rajputs.

Attention may be drawn to two centres of art in the 18th century, viz., Kishnagarh and Bundi. The artists from these places had their own individual styles which are quite out of ordinary with the prevailing styles of other Rajput centres. The school of Bundi in the middle of the 18th century evolved a style which could be distinguished by an ethnic type and a keen understanding of colours and composition. The Museum has a number of beautiful examples of the school of Bundi, which show that even in the middle of the 18th century there were Rajasthani artists who believed in the originality of conception and treatment. A synthesis of the Mughal and Rajput traditions may be seen in some Bundi paintings. In the representation of the costumes, drawing and furniture the Mughal influence is apparent though the ethnic type and dramatic movement are Rajput. The painters of the Bundi school seem to have been very fond of the various tones of blue which they have used consummately to impart the night effect.

Pahari School

It is difficult to be sure about the state of painting in the Hill States of Kangra and Jammu before the closing years of the 17th century. It is, however, possible that the Hill school imbibed certain ancient traditions of the school of Kashmir. In the 18th century Basohli and Kangra schools the Mughal and Rajput influences are, however, apparent. In lyrical draughtsmanship and the treatment of ideal landscape, however, the school of Kangra stands apart from other schools of Indian painting.

The earliest centre of painting in the Hills seems to have been Basholi, a small hill State near Jammu. Its affinities with the Rajput and Mughal schools have been pointed out by scholars. In the treatment of the human figure, landscape and colours, however, the painters of Basholi had their own distinctive conventions. They often accentuated the details of the ornaments with tiny clips of the bettle wings.

By the middle of the 18th century, due to the influx of refugee artists from the plains, Jammu, Guler and other States seem to have become important centres of painting. Raja Balwant Singh of Jammu, brother of

Ranjit Deva, seems to have been a great patron of art and a number of paintings of his time are in the Museum. The school of Jammu seems to have concerned itself mainly as a court art though Vaishnava subjects were not neglected. Similarly the court of Govardhan Chand of Guler (1730-1773 A.D.) produced fine specimens of the court art.

Raja Balwant Singh seems to have been very fond of getting himself portrayed. There are a large number of paintings which show him either writing letters, sitting with his courtiers, enjoying a good smoke, getting himself shaved, etc. All this emphasises the vanity of this small Hill chief.

During the second half of the 18th century art of painting seems to have developed even more intensely in various centres such as Suket, Mandi, Nurpur, Chamba, Kangra and Guler. The school of Samsarchand of Kangra in the closing years of the 18th century was marked for its splendid draughtsmanship, keen colour-sense and a romantic landscape. The school of Kangra, however, suffered a decline in early 19th century, and by 1850 A.D. it had disappeared.

The school of Kangra also influenced the various local schools in the Simla Hill States such as Ramnagar, Sirmaur, Nahan, etc. The local Sikh school of Lahore, Amritsar and Patiala also owes much to it.

The Pahari style is a splendid combination of realistic and emotional elements. Beautiful flowering trees, grey clouds streaked with golden lightning, tiny brooks, green hills and pastures transport us to a land of peace and plenty. Cosy houses furnished with comfortable furniture, and the beautiful costumes and ornaments of men and women indicate a luxurious state of existence and are commensurate with the same emotional content which finds expression in the classical poetry of Deva, Matirama and Bihari. However, to say that the Pahari painters were only at home with lyrical themes, would be doing injustice to them, as they were equally at home with Hindu iconography, the *Ramayana,* the *Mahabharata*, the *Durga Saptasati,* the *Bhagavat* and other *Puranas* which glorify the deeds of the gods and goddesses and legendary heroes. At times they drew the subjects of their paintings from the folk-lore of the Hills. Portraits and scenes depicting the daily life of the ruling chiefs and commonfolk were also their strong points.

From the technical point of view also the Pahari painters were very much advanced. Pure enamel-like colours cleansed of all impurities and lyrical draughtsmanship going in wide sweeps or in small curves pulsate in perfect accord with the theme.

Carving in hardstones

India has been famous from very ancient times for the art of carving hardstones. It is a historical fact that the fabulously priced murrhine vases exported to Rome were manufactured in India. In the absence of material, however, it is difficult to say how the art of cutting hard stones fared in the mediaeval period. It is, however, known that some Jain images from crystal and agate were being carved.

Jade seems to have been imported here from Burma and Central Asia since very ancient times. In the Mughal period, however, it seems to have been highly prized, especially by Jahangir. A new style of ornamenting jade by encrusting it with gold and inlaying it with jewels became favourite. The chief articles of jade produced in the Mughal period are cups, trays, spice-boxes, spoons, bowls, Kuran stands, sword and dagger handles, powder flasks, etc. The carved jades of the Mughal period are either plain or decorated with floral sprays carved in low relief. The sword and dagger handles were often carved in the shape of animal or bird heads.

Weapons

Indian literature abounds in references to weapons both offensive and defensive. Not much is, however, known about the artistic qualities of these weapons though there are literary references to prove that artistic swords and dagger handles made of ivory and inlaid with gold were known in ancient India. Archaeological excavations, early Indian coins bearing the portraits of kings, early Indian bas-reliefs from Bharut, Sanchi and Amaravati, and paintings from Ajanta and Bagh show that ancient Indians used bows and arrows, short swords and knives, battle axes, shields both oblong and round, tridents and armours. With the advent of Islamic power in India new types of arms were introduced. Complete suits of chain armour for soldiers and even for horses, scimitars, round shields, various kinds of daggers and maces became popular. During the Mughal period, however, the artistic quality of the weapons greatly improved. The chased arms were greatly in demand and artistically shaped handles made of jade and other semi-precious stones, ivory, etc., became the order of the day. Fine damascene work for decorating the sword handles and also at times shields is a distinctive feature of the arms of the Mughal period. Beautiful powder flasks made of jade or ivory were used by the kings and high officers of the State. It is not possible within a short space to give an adequate idea of the different kinds of the weapons in the Museum collection. Different kinds of swords, daggers, flails, knives, spears, maces, battle-axes, *khukhri* and matchlocks, manufactured between the 16th and 19th century, form its valuable collection.

Among the historical weapons which the Museum possesses may be mentioned the swords of Sultan Alauddin Khilji, Shahjahan and Aurangzeb. The shield of Akbar bearing damascened Zodiacal symbols is dated 1593 A.D.

Kashmir Shawls

The history of shawl weaving in India is very ancient. Buddhist literature often alludes to shawls manufactured in Gandhara (N.W. Frontier), Sibi (South Panjab), and Uddiyana (Swat). The *Arthasastra* of Kautilya mentions three kinds of shawls, viz., with the patterns woven on the loom, with embroidered patterns and shawls made by sewing several pieces together. It is remarkable that similar classification of shawls exists in the present-day Kashmir.

The history of shawl manufacture in the Panjab during the medieval time is rather obscure though Kshemendra (11th century) mentions that in Kashmir shawl weaving was a cottage industry. Stray literary references in the Sultanate period also speak of shawl weaving industry of Kashmir. The *Ain-i-Akbari* describes different kinds of shawls woven in Kashmir during the time of Akbar, and Jahangir occasionally refers to them in his Memoirs. Examples of the 18th and 19th century Kashmir shawls are available in the Museum collection.

The 18th century shawls are notable for their simple but effective decoration. The mid-19th century shawls, however, are distinguished for their heavy decoration. The patterns include representations of many objects animate and inanimate. The pear, flowers, birds, crescent, cross, elephant, fish, medallion, rose, rosette, serpent, star, arabesque, floral meander and the Persian cone are common motifs found in Kashmir shawls. Unfortunately, heavily patterned 19th century shawls though costly show a deplorable lack of aesthetic sense.

From an account of shawl weaving by the English traveller Moorecroft in the early 19th century, it is evident that besides Kashmir, Amritsar was also manufacturing shawls. Kulu seems to have been an important centre for embroidered shawls. The Museum has two very interesting and rare shawls of the late 18th century workmanship, probably of Kulu origin. The pattern consists of hunting scenes with a large number of animals and birds interspersed with the figures of men and women drinking and enjoying music parties. Soldiers wearing a modified livery of the contemporary European soldiers help in deciding the date of the shawls. It has been noted by Moorecroft that a deserter from the British army named O'Brian visited the court of Samsar Chand (1776-1824 A.D.) and he tried to model the army on European pattern. These shawls, therefore, may be dated to the late 18th century.

Gold and Silver Embroidery Work

Gold and silver wire embroidery was greatly appreciated in the Mughal period, its chief centres being Lahore, Delhi, Agra, Banaras, Aurangabad, etc. A fine embroidered carpet obtained from the Satara collection is said to have been used by the great Maratha statesman Nana Fadnavis (1762-1800 A.D.).

Brocades

This history of brocade weaving in India is fairly ancient. The *Vedas* speak of the cloth of gold and in classical literature there are a number of references which speak of flowered brocades. In the early days of the Muslim occupation in India the royal ateliers at Delhi manufactured brocade pieces. In the Mughal period Delhi, Agra, Ahmedabad, Banaras, and Aurangabad became the chief centres of brocade manufacture.

There are two kinds of Indian brocades. Those in pure silk are called *Amrus*, and those in gold wires are *Kimkhabs*. The *Kimkhab* literally means 'woven' flower', and is famous for its artistic beauty. It may be divided into four classes: (1) brocades made of fine gold or silver wire, (2) brocades in which the greater part is covered with gold and silver thread, the silk showing only here and there, (3) brocades in which the cloth is of woven silk and the patterns are in gold and silver, and (4) thin silk with designs in certain parts in gold and silver threads.

Old examples of brocade are rare. The Museum, however, has an interesting collection of the 18th century brocades of Banaras, Surat and Aurangabad origin.

Tie dyeing

The most interesting and beautiful example of tie-dyeing in India is *Patola* silk or the wedding *saris* of Gujarat which were exported to Burma and Java in the 16th and 17th centuries. The history of *Patola* is obscure though it appears under the name of *Vichitra Patolaka* in Sanskrit literature of the Gupta period. It is also contended that the silk weavers described in the Mandsor inscription of the 5th century manufactured *Patola*. From the 12th century onwards Gujarati literature abounds with references to *Patola*.

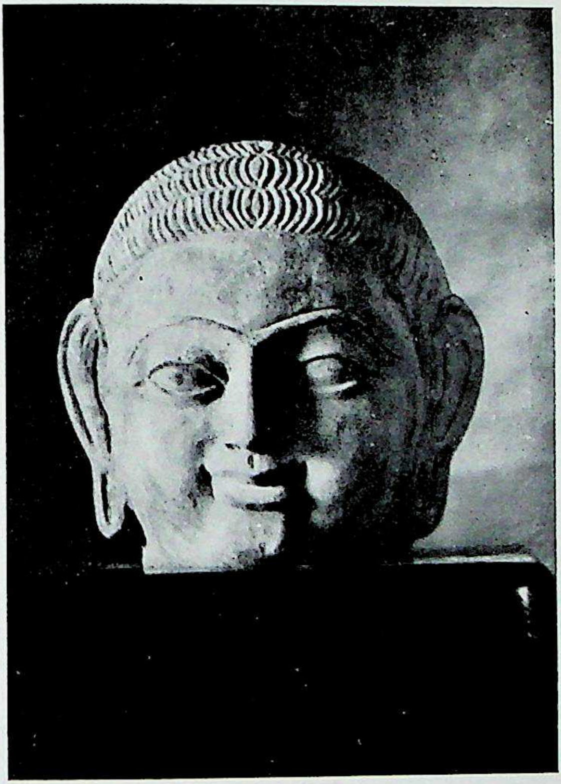
The chief centre of *Patola* weaving is Patan, though unfortunately the art owing to the lack of patronage and increased manufacturing cost is dying out. *Patola* is woven with warps and wefts tied and dyed separately by the knot dyeing process. The chief pattern in *Patola* is a diaper produced by a white line that forms meshes flattened laterally. Within there are produced three white flowers borne on dark green stems in a maroon field. The border strips are not uniform, the end ones being broader, the patterns running vertically and the strips are narrow and the patterns drawn lengthwise. In another pattern there is no diaper; the pattern is laid sideways, the broader strips are carried within the field, and portray a series of elephants, flowering shrubs, human figures and birds. The field colour is dark blue or green with the patterns in red, white and yellow.

Printing by block or wax printing process

In South India block printing might almost be said to play a subordinate part and brush colouring with wax as a resist becomes the chief method. The Museum is in possession of a good number of *saris* and turban pieces printed by wax printing process which seems to have been specially encouraged by the Rajas of Tanjore. These *saris* were woven of a good quality of cotton in which a pattern previously conceived was worked out by threads of gold let into the weft as in the manufacture of *Jamdani* muslins, with the difference that the gold was made to form the background of the pattern not the pattern itself. In the next stage the pattern seems to have been coloured. This was done by the designers elaborating the design in wax by means of the *Kalamdar* or by the *Kalamdar* and block printing processes combined. When waxed to the desired extent the fabric was dyed in rich clay red and subsequently certain portions were printed in darker shades of the same colour in order to give the shadow effects. Where the waxing had been given white or pink colour, spaces were left on a rich soft red and these light coloured portions were still further ornamented by block printing. The gold wire was also toned down by the process of dyeing to which it was subjected, the result being a soft rich effect unequalled for artistic feeling by any of the printed or woven fabrics of the present day.

Tinsel Printing

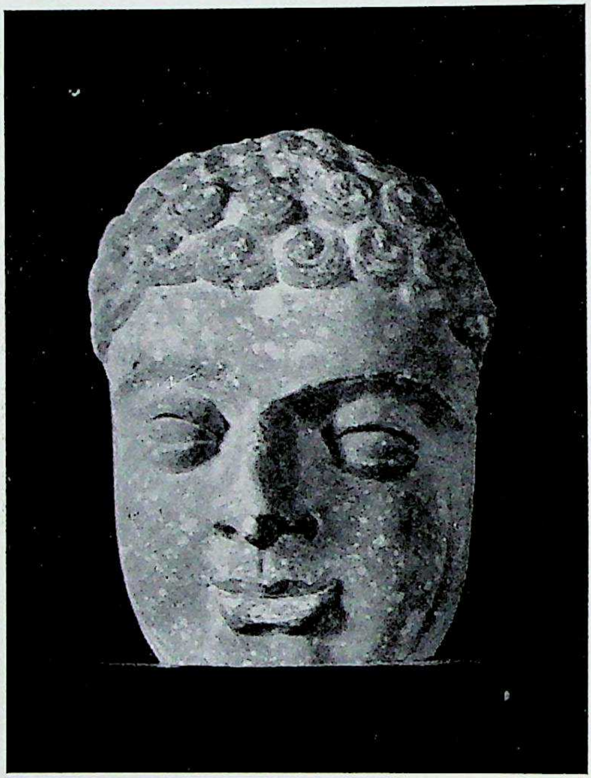
The antiquity of tinsel printing is unknown though a reference in the *Nishitha Churni* datable to the 7th century A.D. shows the antiquity of tinsel printing in India. It has a wide distribution. Lahore, Jaipur, Ujjain, Nasik, Ahmadabad and some places in Madras were once famous for tinsel printing. The material used is some kind of size thickened with lime and coloured with pigment before being applied for obtaining the design. This adhesive is printed over the texture and subsequently sprayed over with the colouring matter. After the printing the cloth is dried in the shade and after being damped slowly gold and silver pieces are applied over the surface.



J. 152.

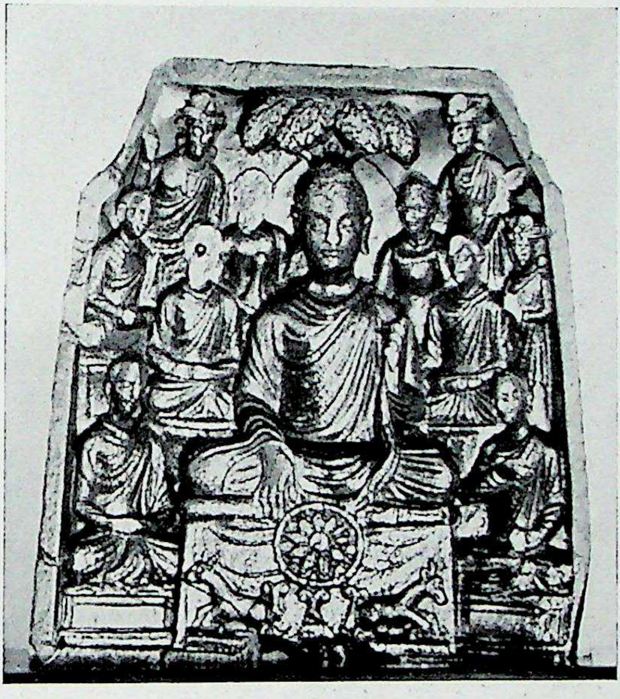
Jina or Buddha head.
Stone. Mathura. Kushana.
C. Second century A.D.

PLATE II.



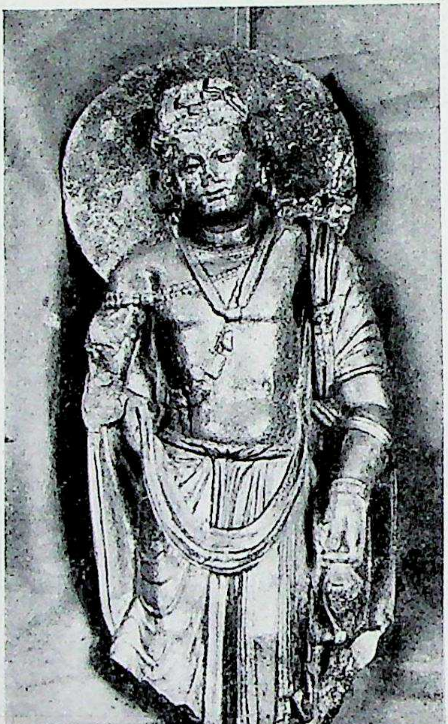
J. 203.

Jina or Buddha head.
Stone. Mathura. Kushana.
C. Second-third century A.D.



D.G. 32.

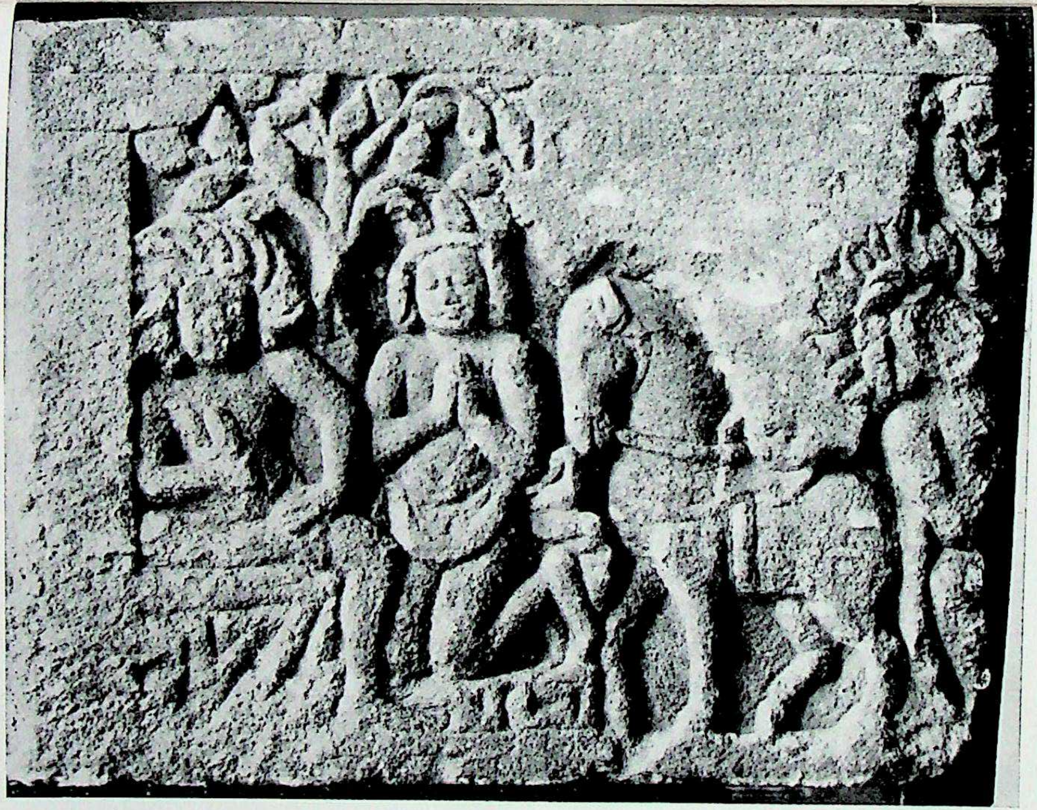
Buddha's 'First Sermon' at Mrigadava.
Stone. Peshawar District.
Kushana-Gandhara School.
C. Second century A.D.



D.G. 49.

Bodhisattva Maitreya.
Stone. Peshawar District.
Kushana-Gandhara School.
C. Second century A.D.

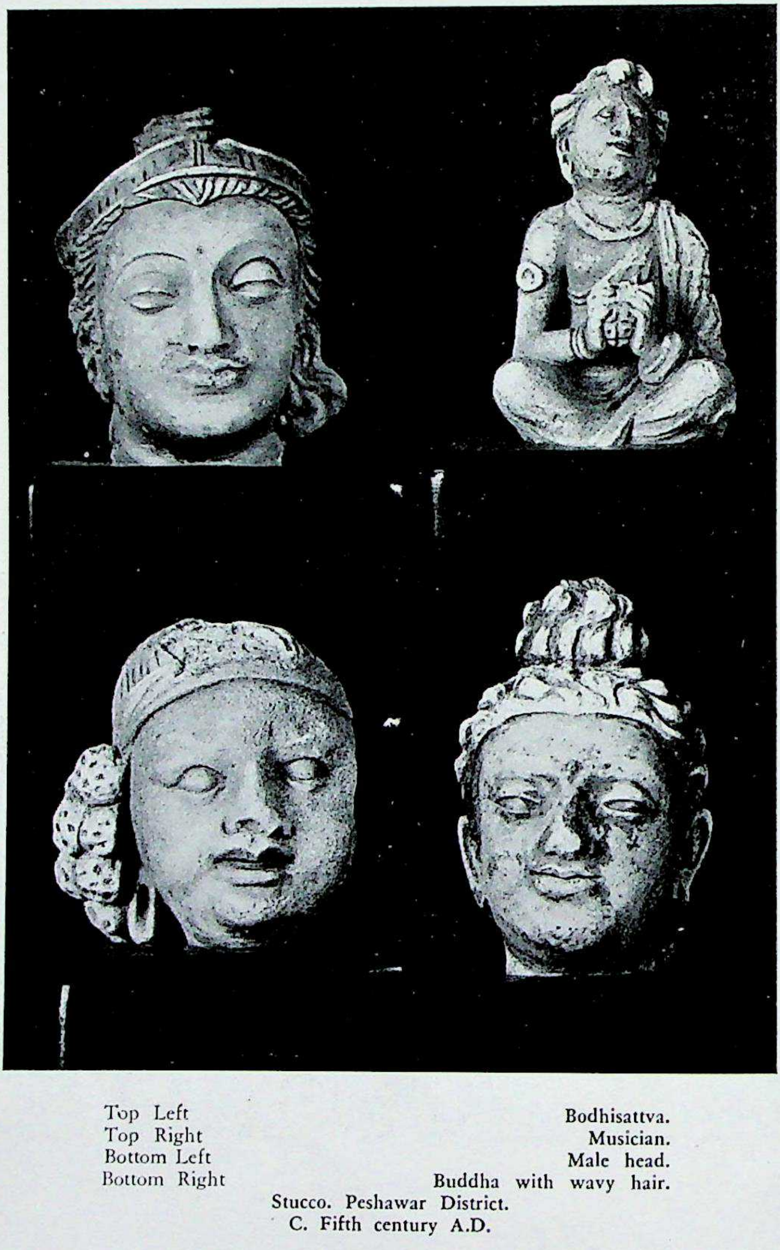
PLATE V.



RAS. 280.

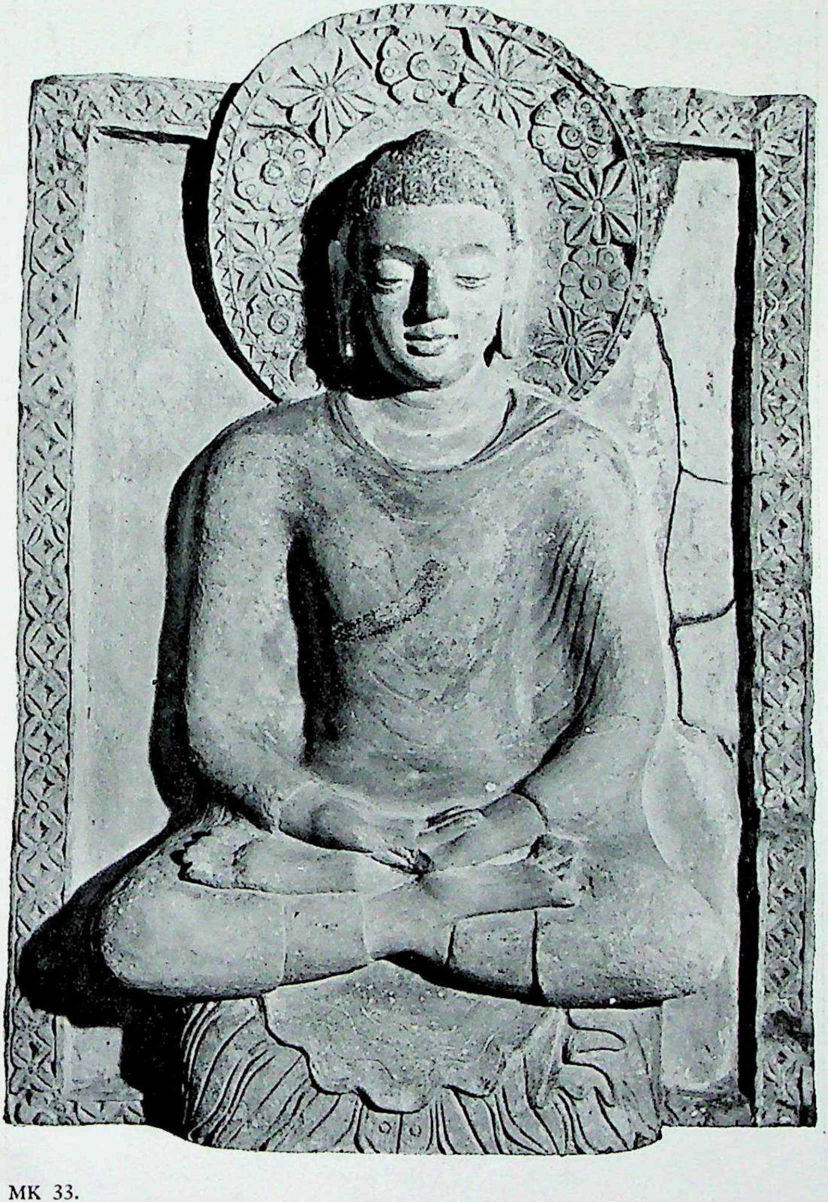
"Cutting of the hair".
Stone. Kanheri (Bombay). Later Andhra.
Ç. Second century A.D.

PLATE VI.



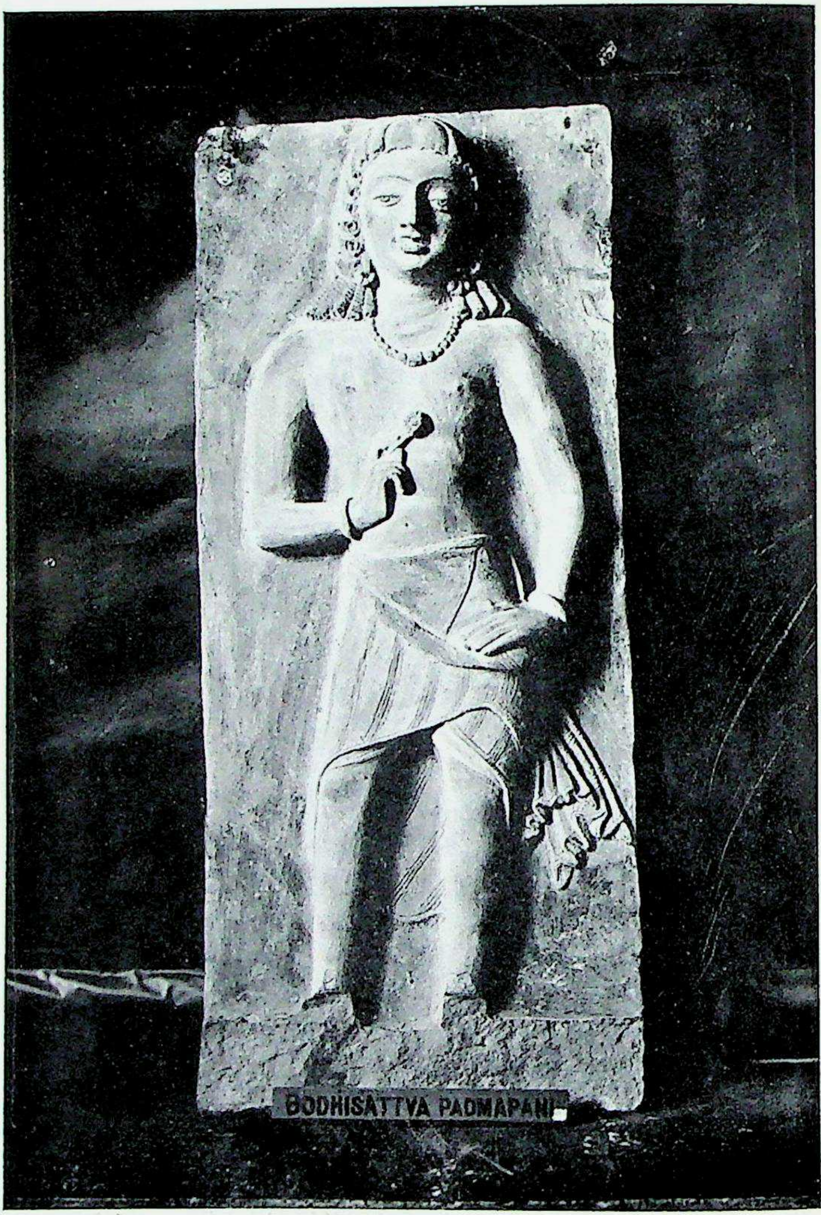
Top Left	Bodhisattva.
Top Right	Musician.
Bottom Left	Male head.
Bottom Right	Buddha with wavy hair.

Stucco. Peshawar District.
C. Fifth century A.D.



MK 33.

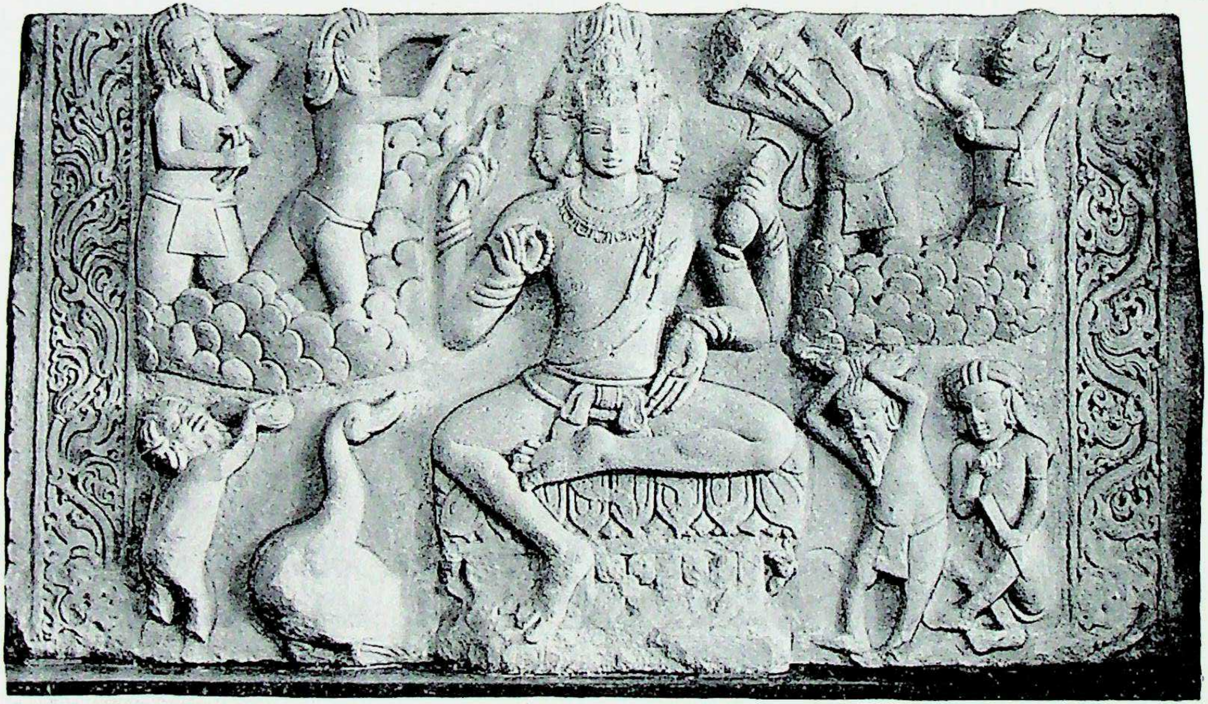
Buddha, from the *stupas* at Mirpurkhas (Sind).
Terracotta. Gupta. Late fourth century A.D.



BODHISATTVA PADMAPANI

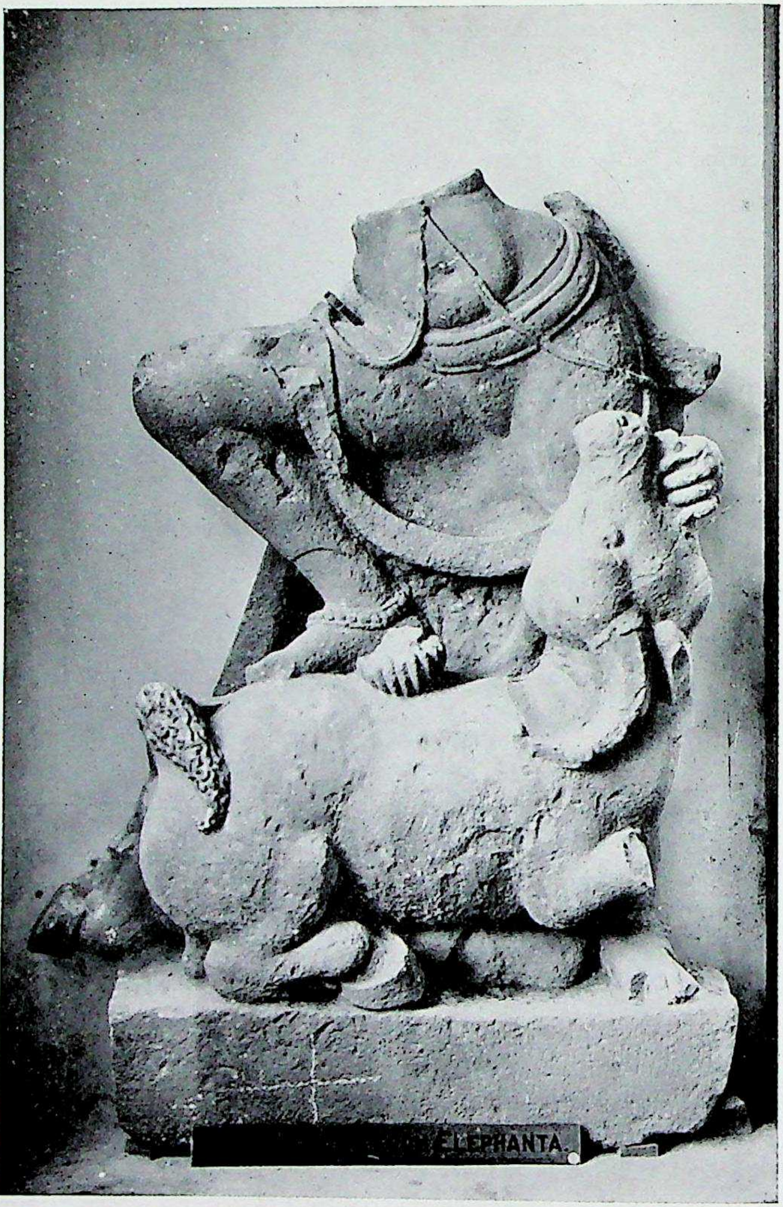
MK 34. A donor or a young devotee, Mirpurkhas (Sind). Terracotta. Gupta. Late fourth century A.D.

PLATE IX.



D4. Ceiling slab from a temple at Aihole (Bijapur District, Bombay), representing Brahma.
Stone. Early Chalukya.
C. Sixth century A.D.

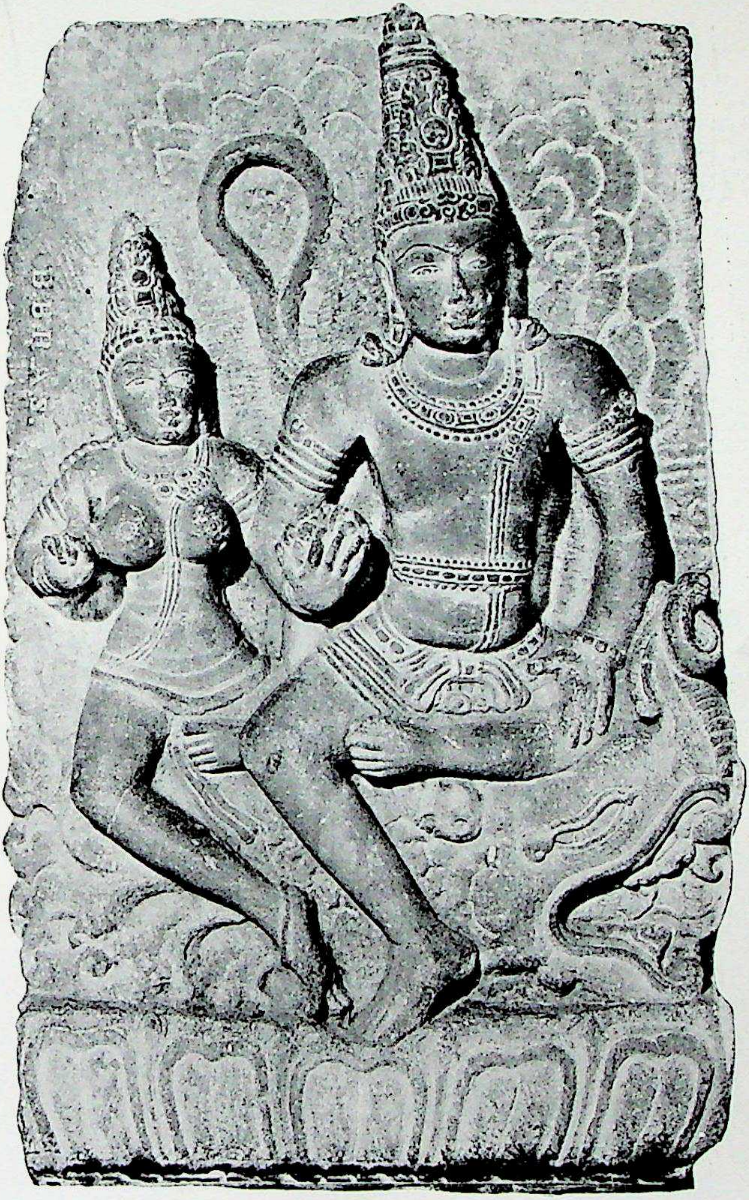
PLATE X.



BBRAS 338 JJ.

Durga-Mahishamardini.
Stone. Elephanta, Bombay.
C. Seventh century A.D.

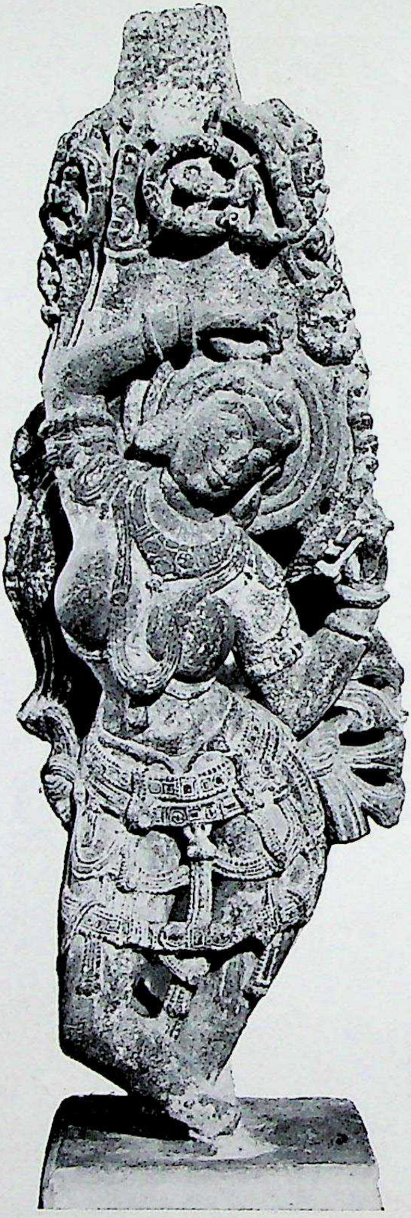
PLATE XI.



BBRAS 284.

Varuna with his consort.
Stone.
C. Ninth century A.D.

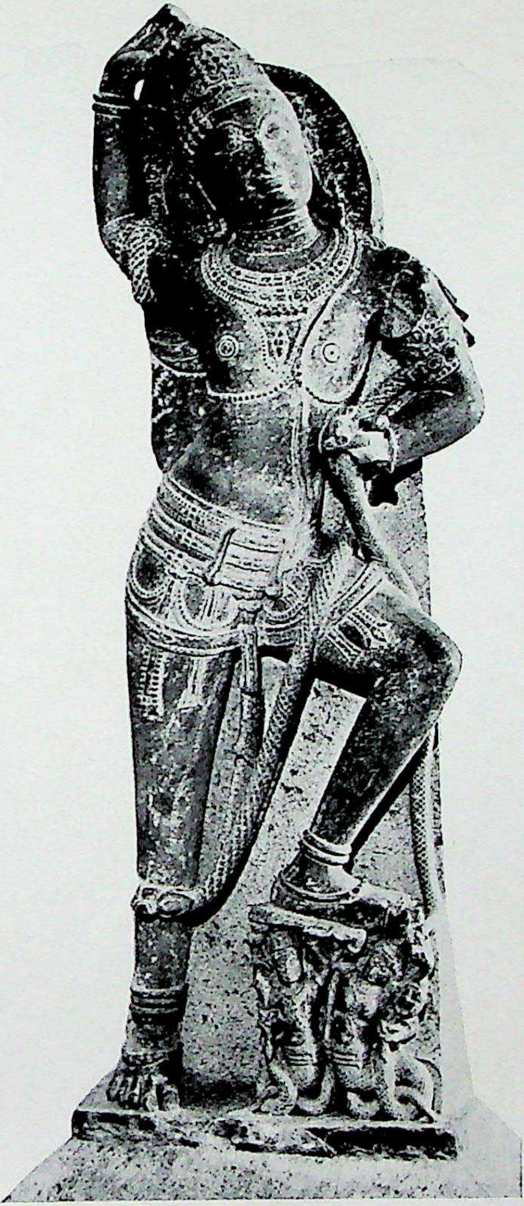
PLATE XII.



BBRAS 283.

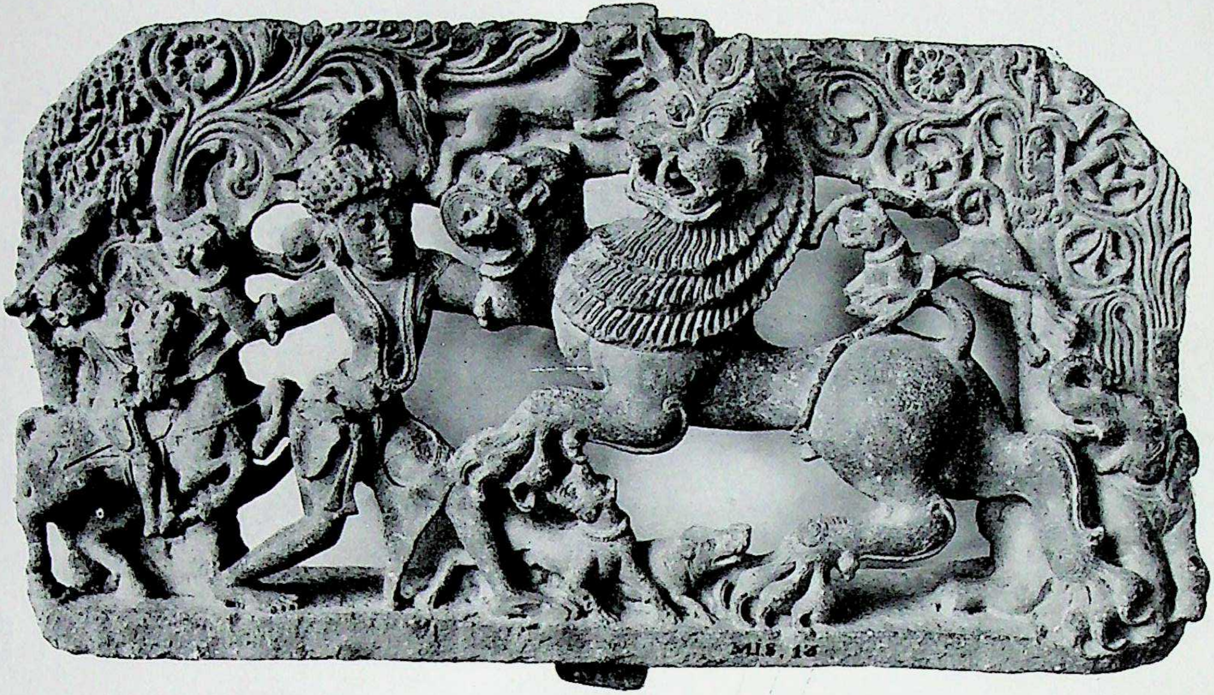
Woman with a mirror.
Stone. Chalukya.
C. Twelfth century A.D.

PLATE XIII.



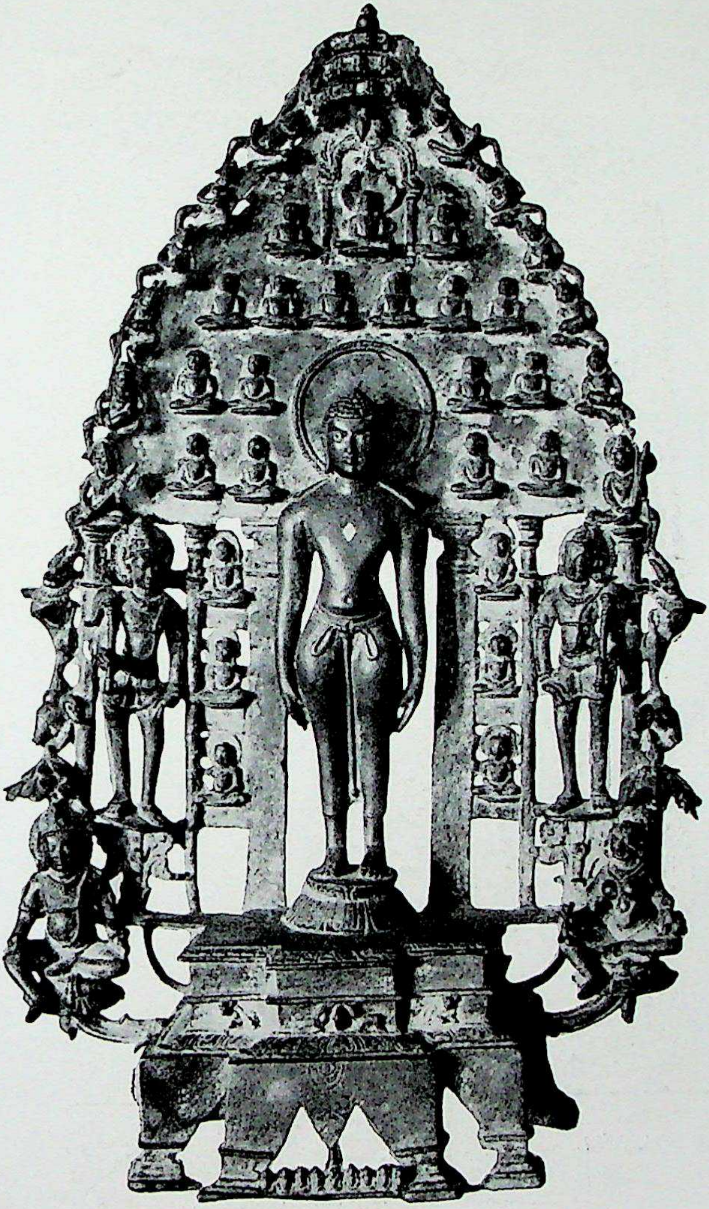
DH3. Garuda, the vehicle of Vishnu.
Stone. Dohad (Gujarat).
C. Twelfth century A.D.

PLATE XIV.



Mis. 13.

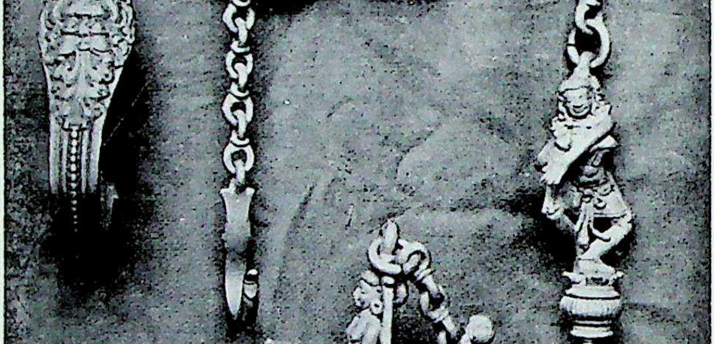
A Hoysala king slaying a lion.
Stone. Hoysala.
C. Twelfth century A.D.



3/3 P.W.M.

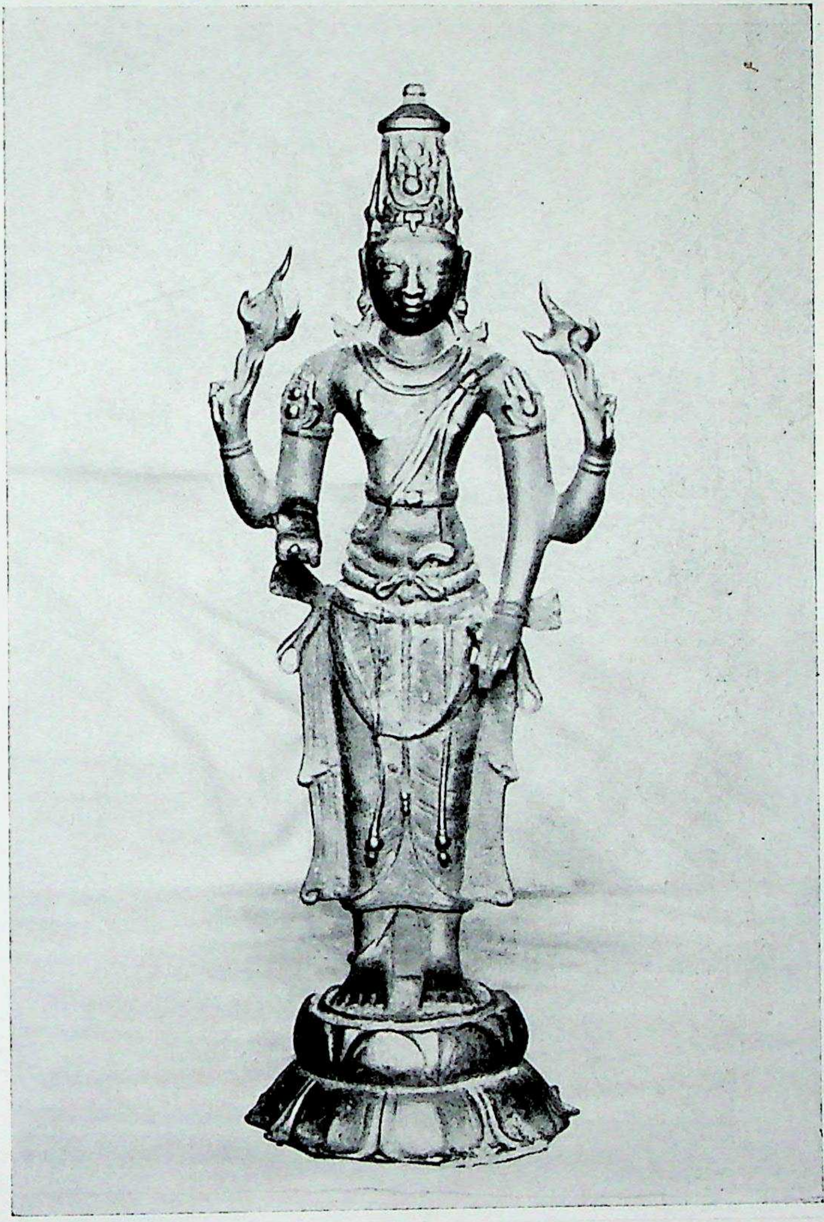
Jina Parsvanatha.
Bronze. Chopda.
C. Eighth century A.D.

PLATE XVI.



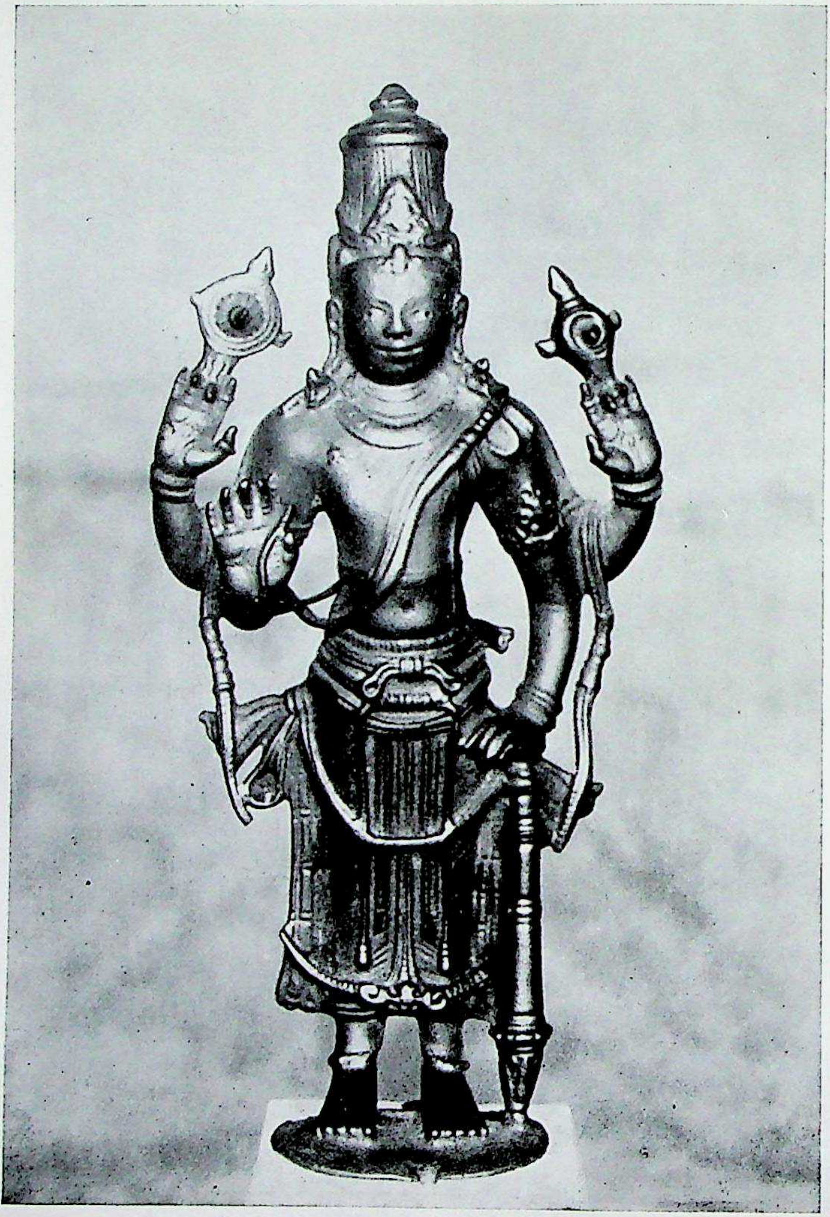
4 DGA S.N.I.

Hanging lamp.
Bronze. Jogesvari Cave (Bombay).
C. Ninth-Tenth century A.D.



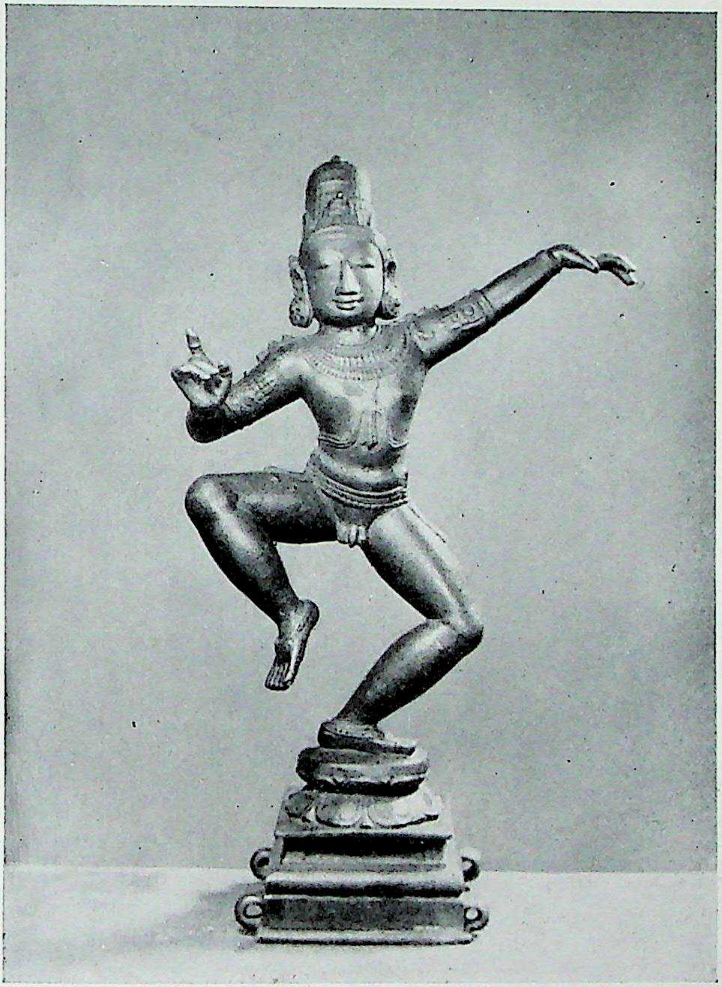
Nell 5.

Standing figure of Vishnu from Nellore (Madras).
Bronze. Pallava.
C. Late eighth century A.D.



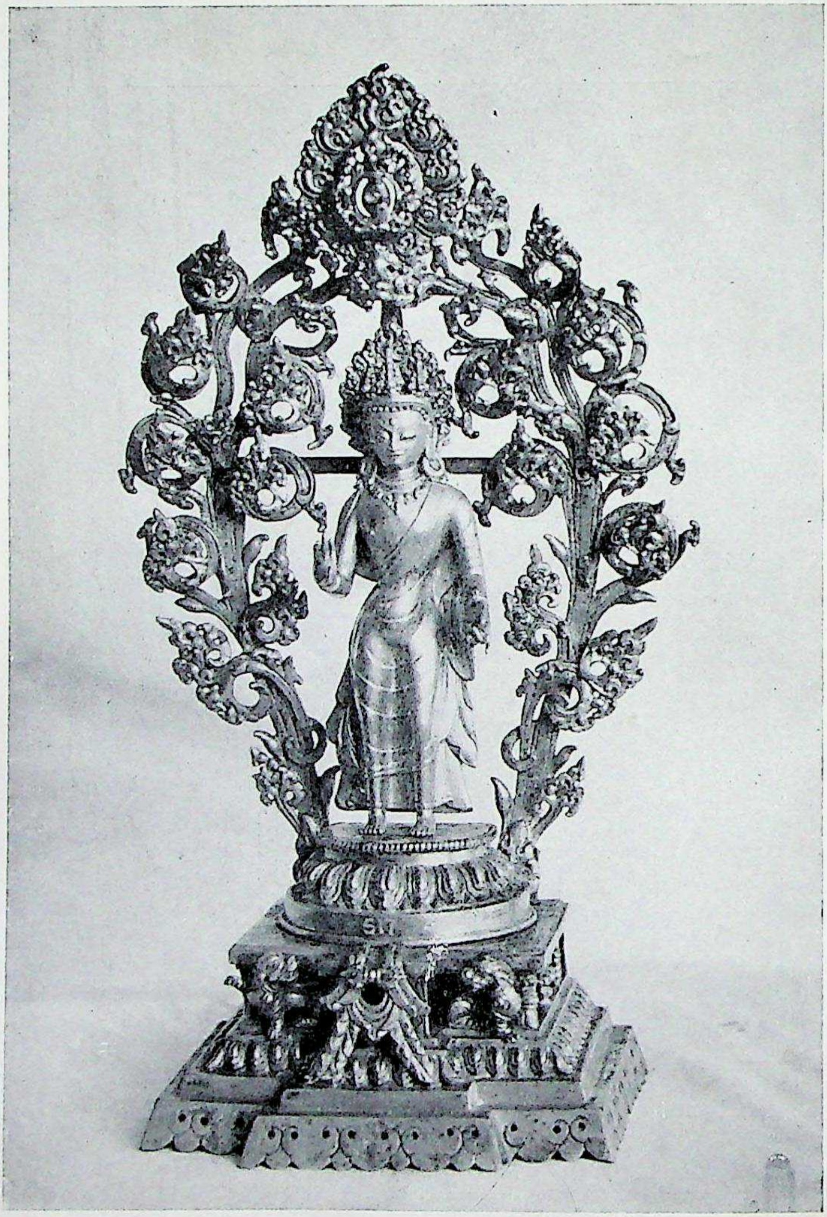
Nell 6.

Standing figure of Vishnu.
Bronze. Pallava.
C. Mid-ninth century A.D.



N.S. 278.

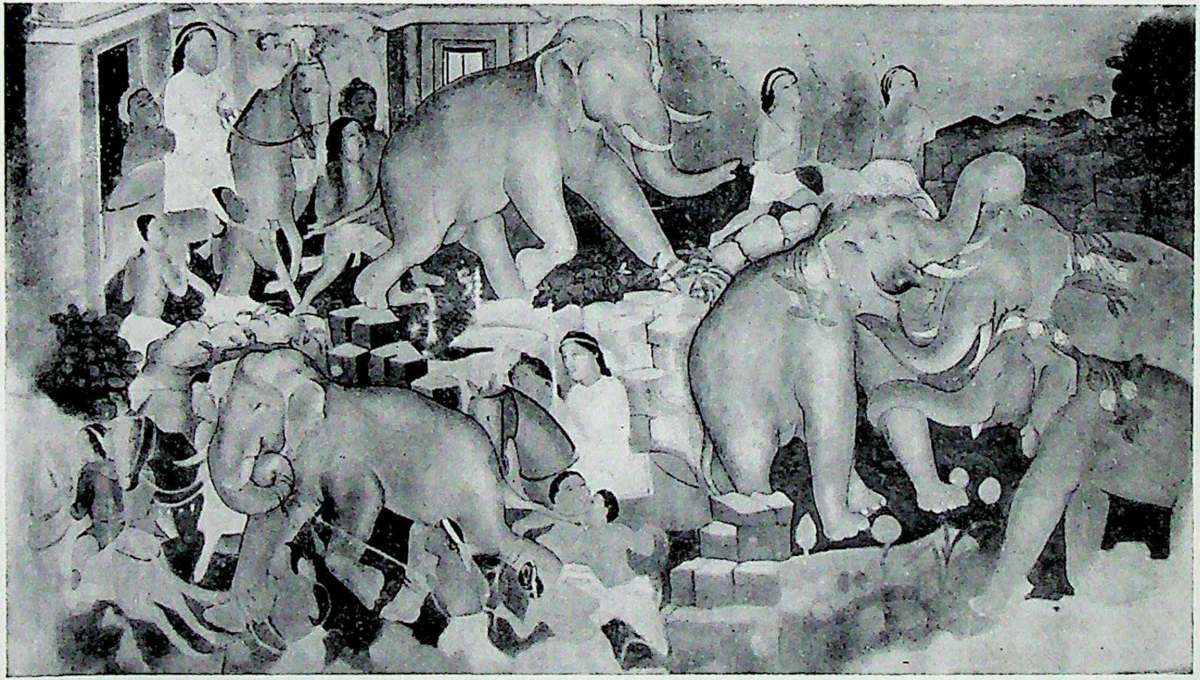
Dancing Bala-Krishna.
Bronze. South India.
C. Twelfth century A. D.



22. 2882.

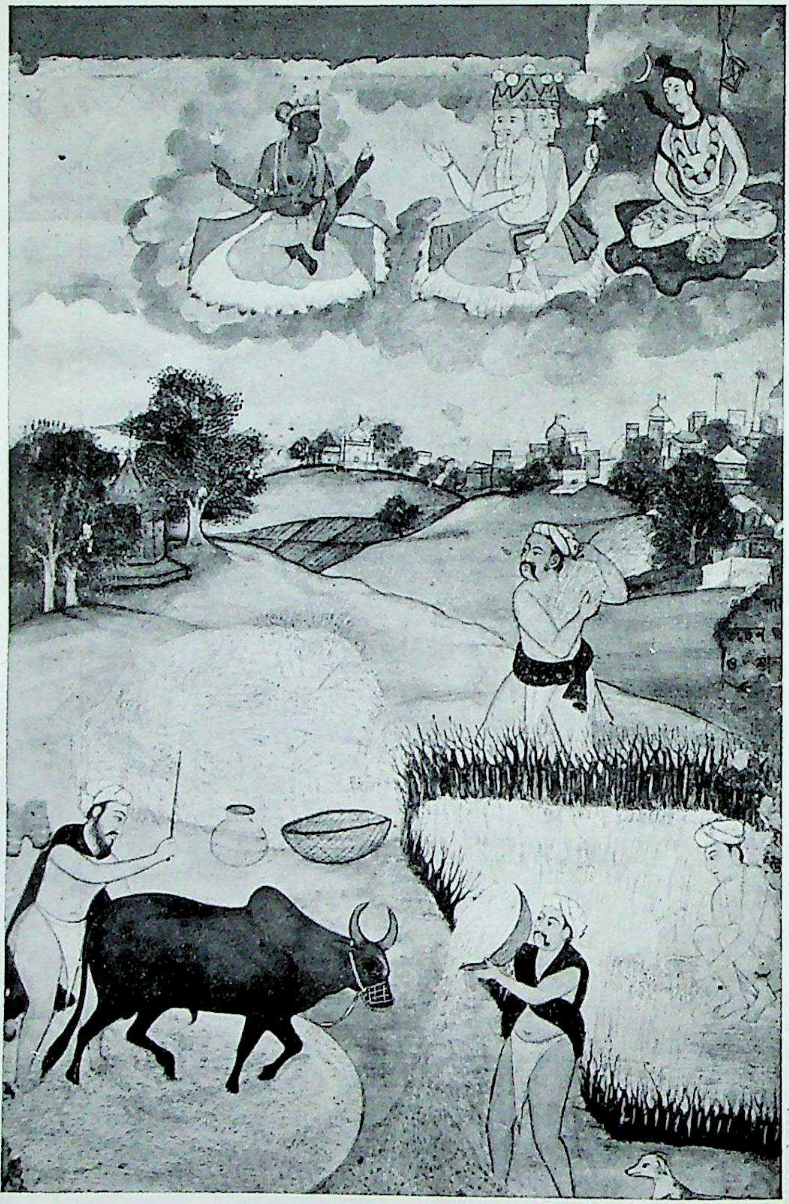
Gilt image of Dipankara Buddha.
Nepalese work.
Dated 1758 A.D.

PLATE XXI.

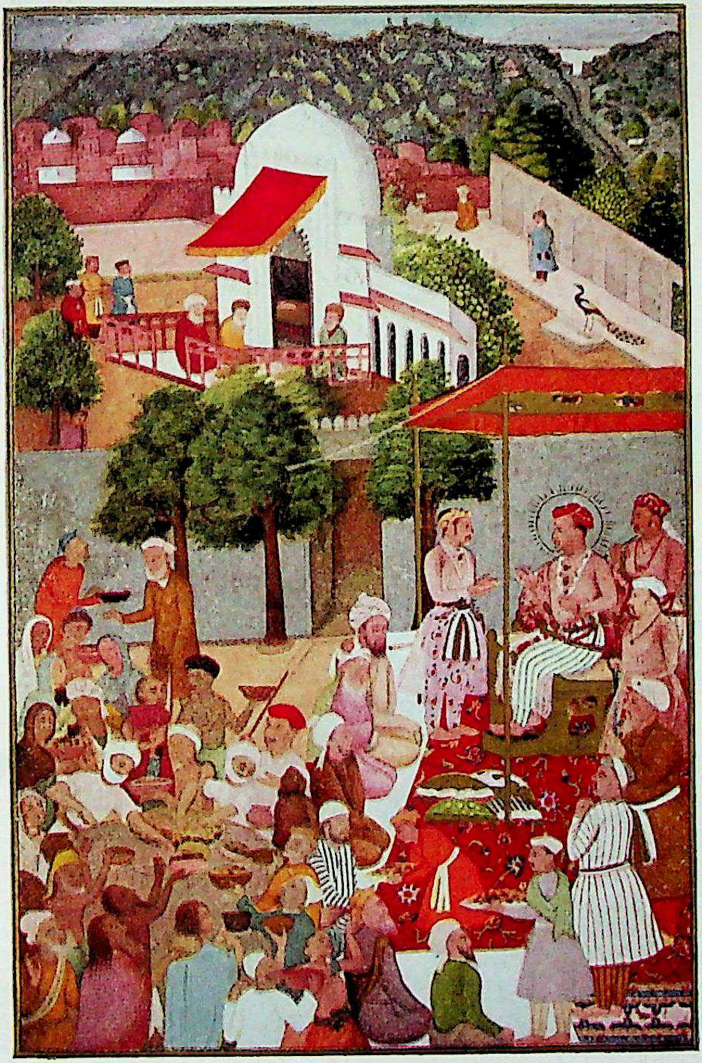


26. 4786.

Matriposhaka Jataka.
Ajanta Cave XVII.
C. Fifth century A.D.

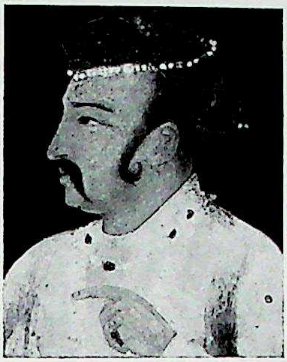


43. 35. Harvest scene (a leaf from the *Razm Namah*).
Mughal School (Delhi).
C. 1600 A.D.



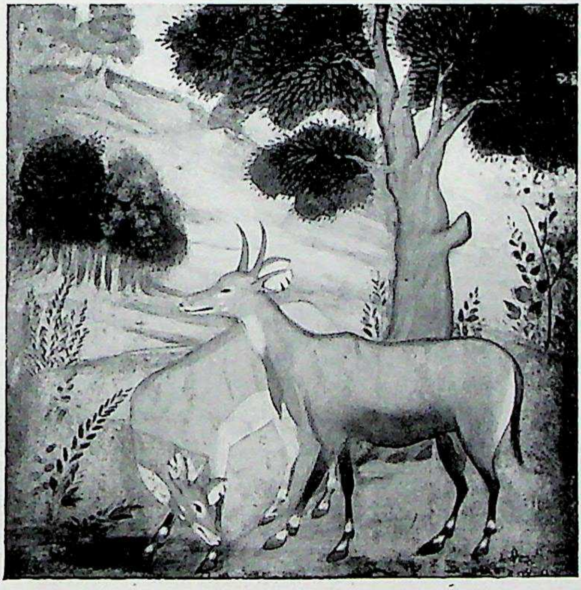
29. 6257.

Jahangir's visit to the mausoleum of Khwaja Muinuddin Chisti at Ajmer.
Mughal School (Delhi).
C. 1613 A.D.



15.260

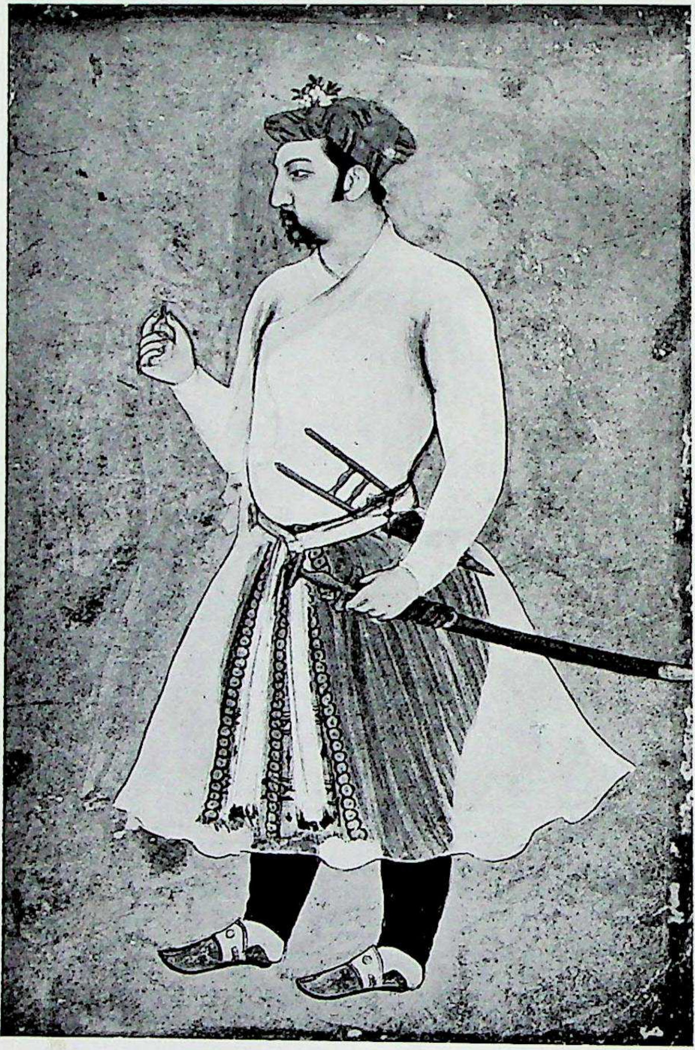
Bust of Jahangir.
Mughal School (Delhi).
C. 1st quarter of the 17th century A.D.



15.304.

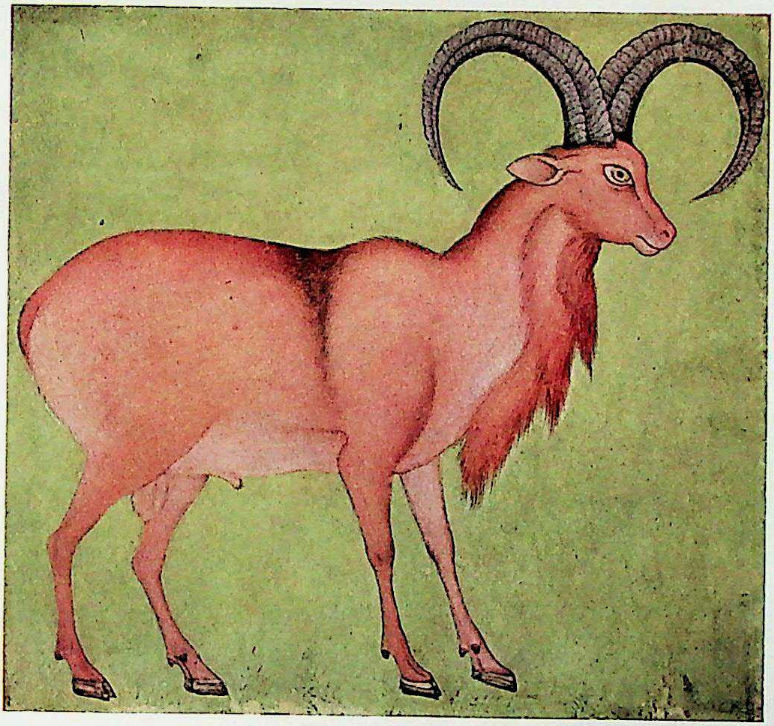
Male and female Nilgai (Blue Bulls).
Mughal School (Delhi).
1st quarter of 17th century A.D.

PLATE XXV.



15. 235.

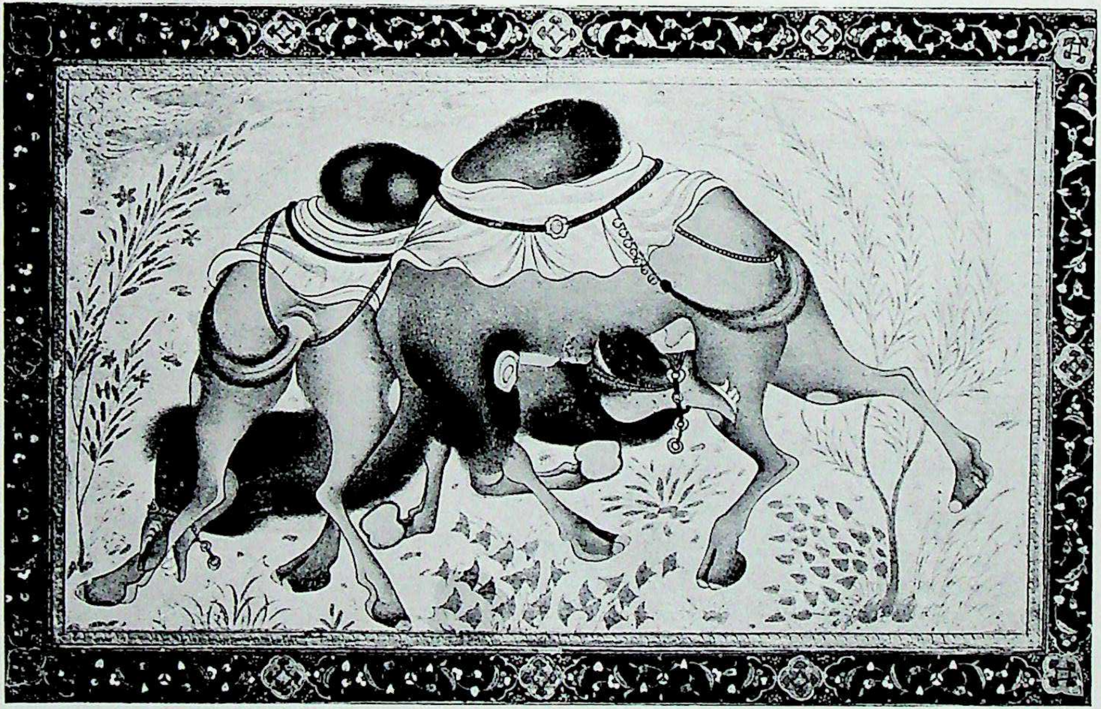
Adullah Khan.
Mughal School (Delhi).
C. 1st quarter of the 17th century A.D.



15. 282.

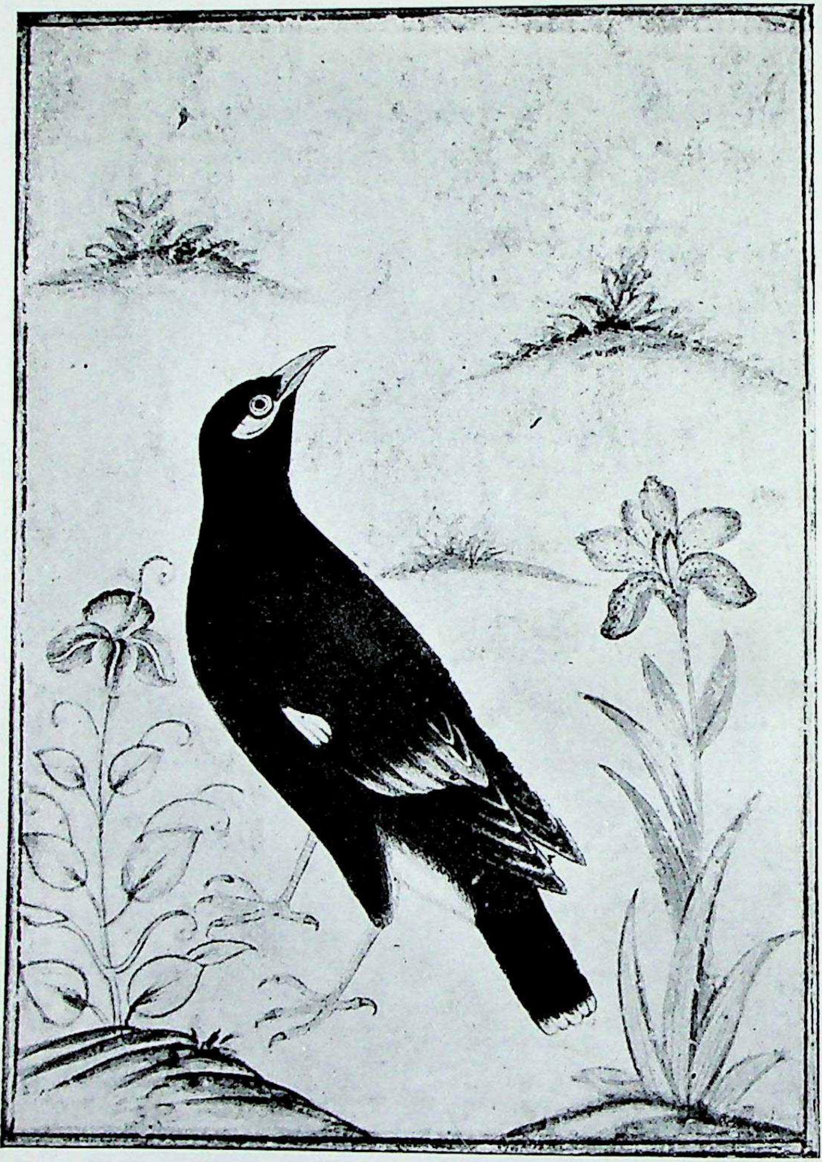
Portrait of an Urial.
Mughal School (Delhi).
C. 1st quarter of the 17th century A.D.

PLATE XXVII.



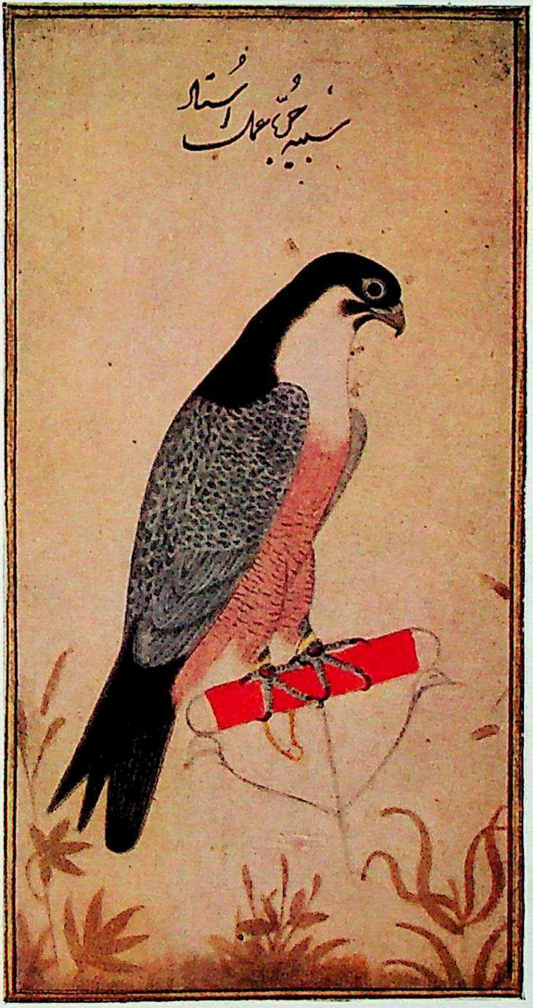
15. 277

Camel fight.
Mughal School (Delhi).
C. 1st quarter of the 17th century A.D.



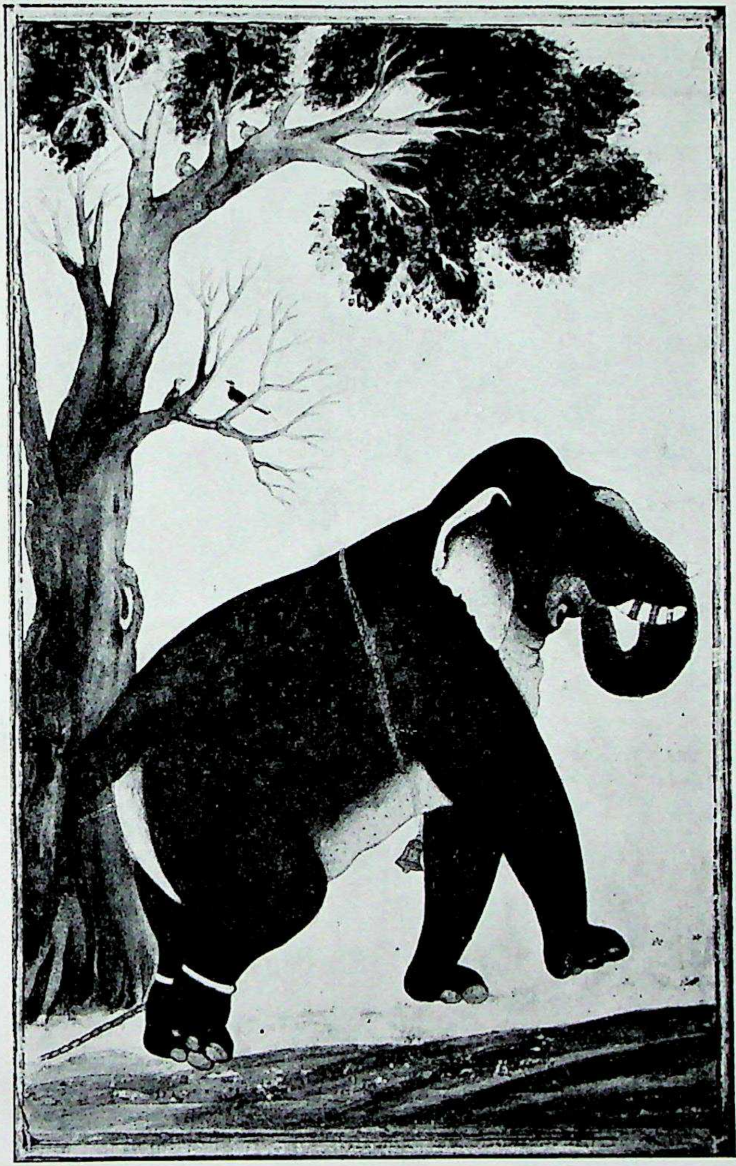
15.300.

Common Myna.
Mughal School (Delhi).
C. 1st quarter of the 17th century A.D.


شبیه جُرّه عمل اُستاد

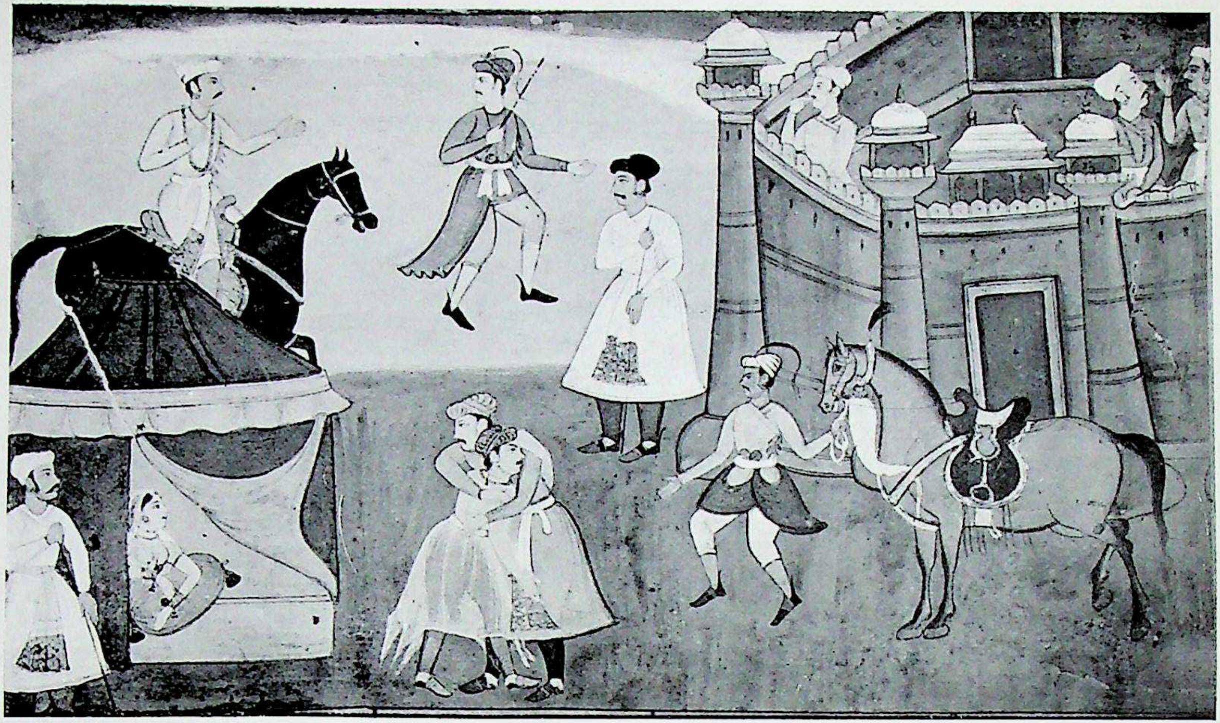
15.302.

Indian hobby hawk.
Mughal School (Delhi). Painted by Mansur.
C. 1st quarter of the 17th century A.D.



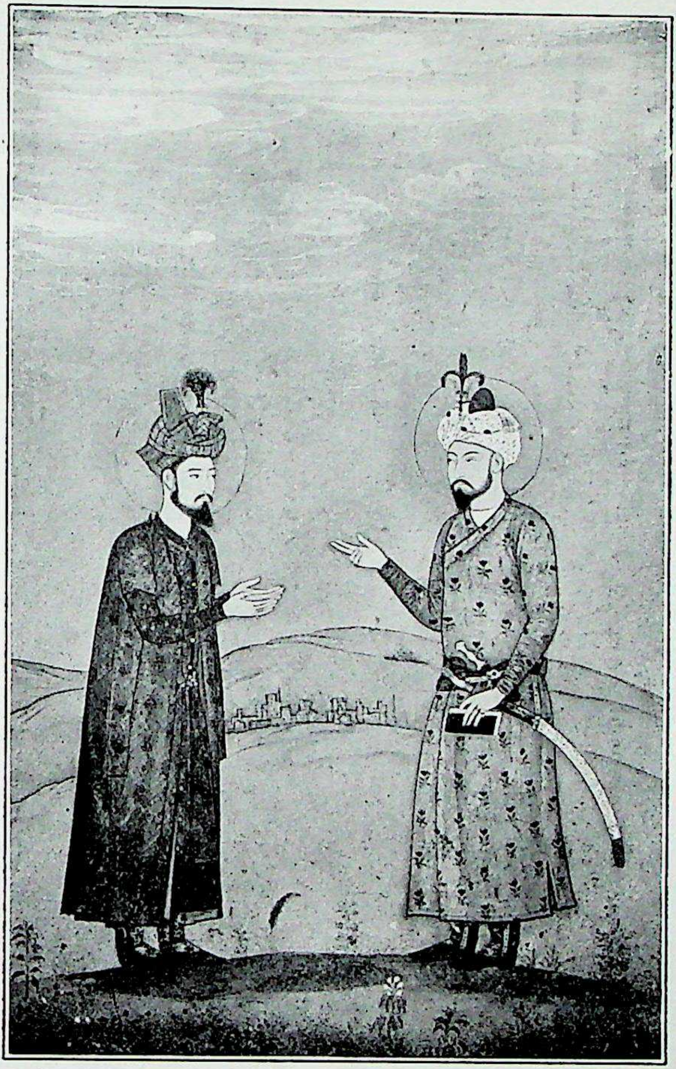
15. 290. Chained elephant under a tree.
Mughal School (Delhi).
C. 1st quarter of the 17th century.

PLATE XXXI.



50. 3A.

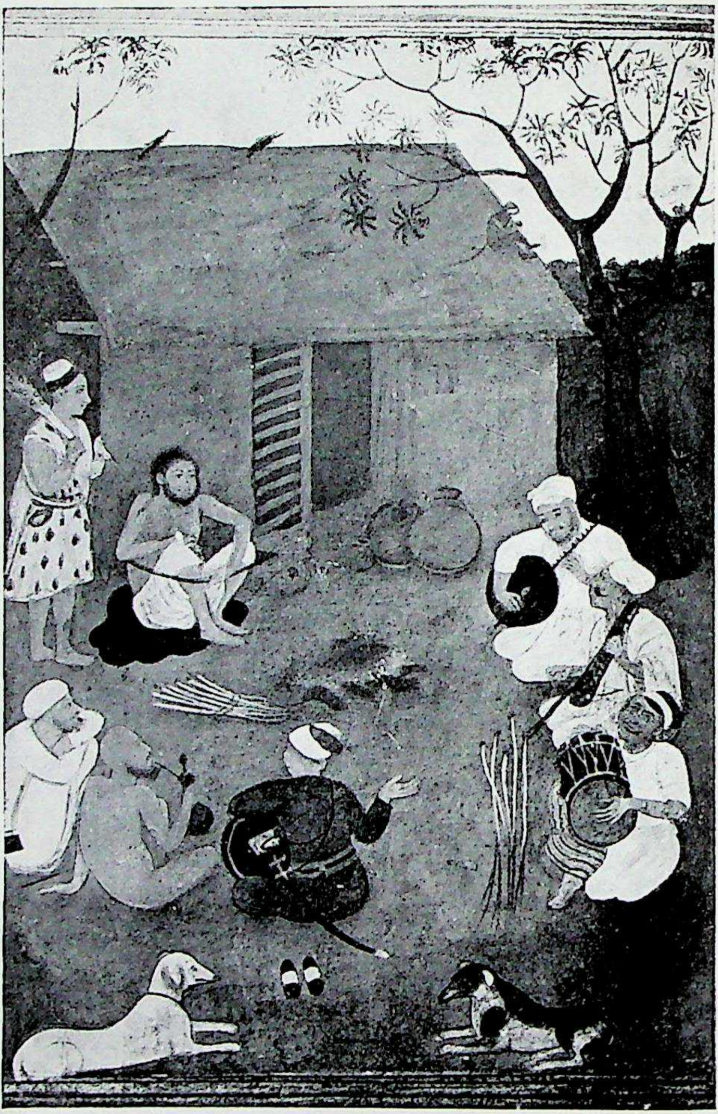
Bidding farewell.
Mixed Mughal-Rajasthani School.
C. 1625 A.D.



15. 303.

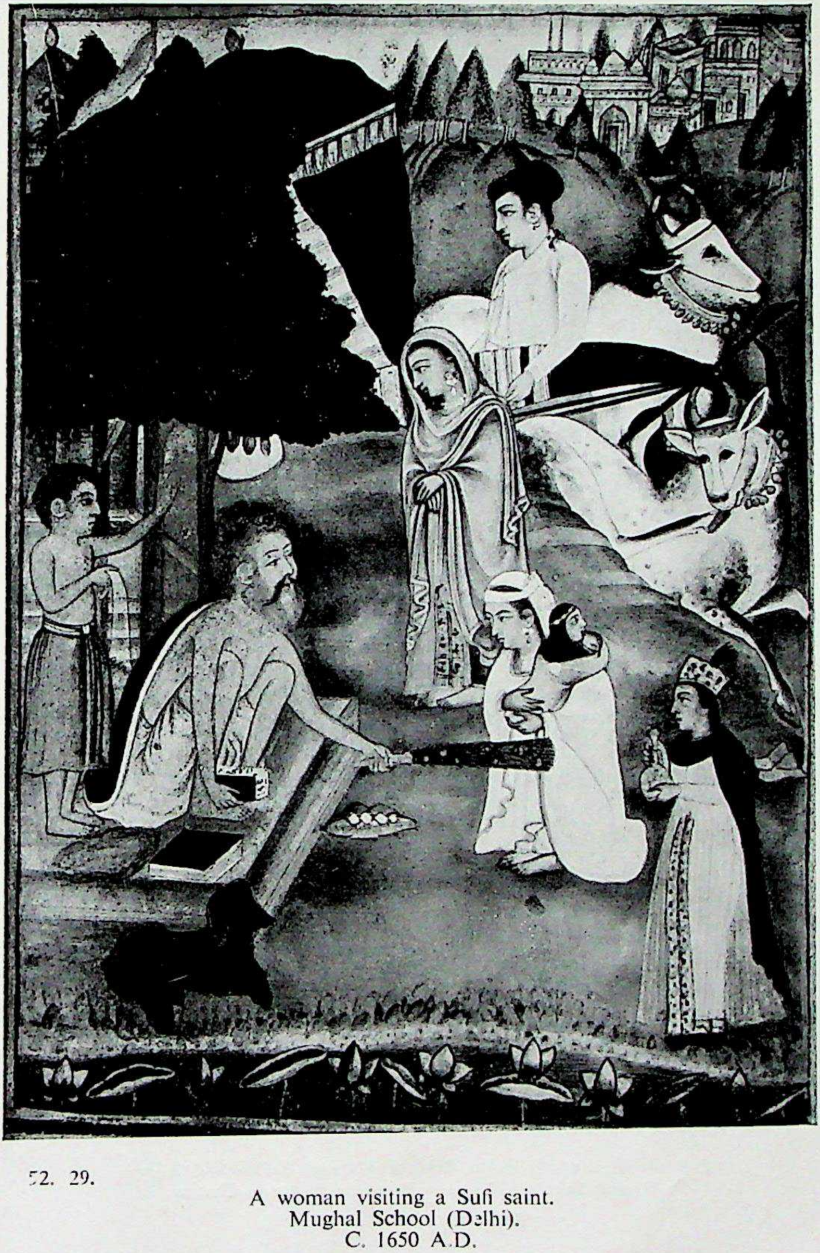
Babur and Humayun.
Mughal School (Delhi).
C. 1640 A.D.

PLATE XXXIII.



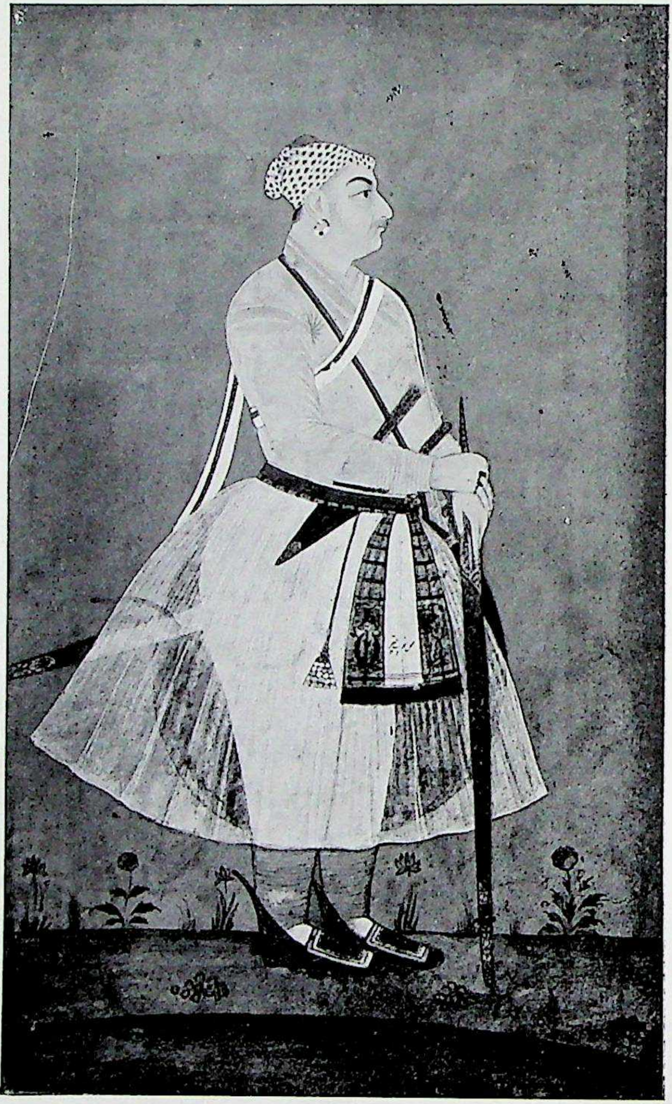
15. 274.

An assembly of Darvishes.
Mughal School (Delhi).
C. 1650 A.D.



52. 29.

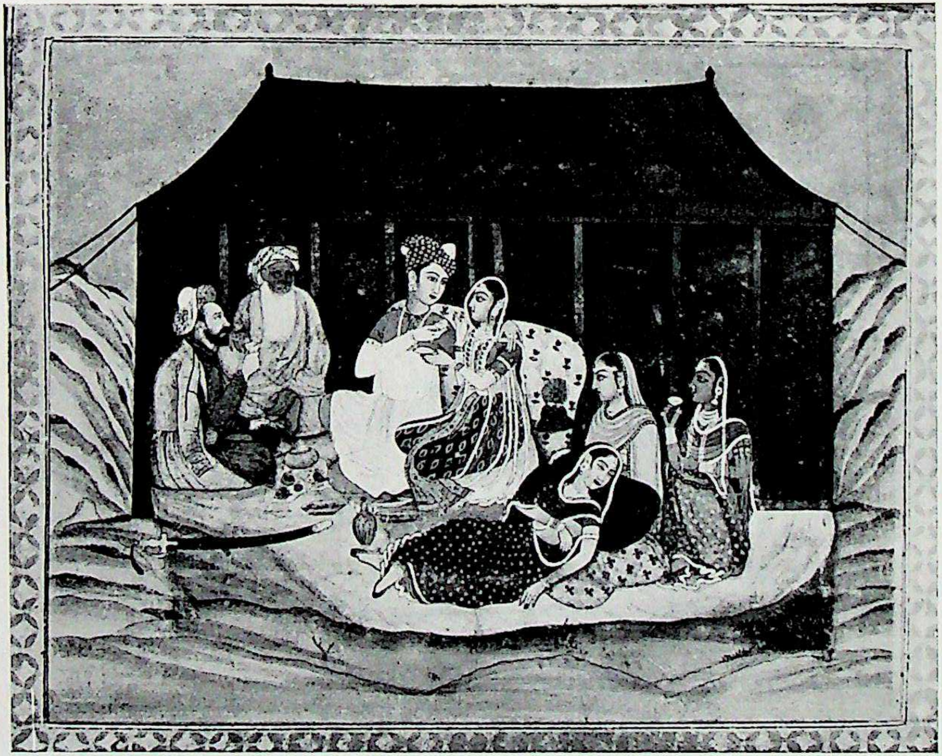
A woman visiting a Sufi saint.
Mughal School (Delhi).
C. 1650 A.D.



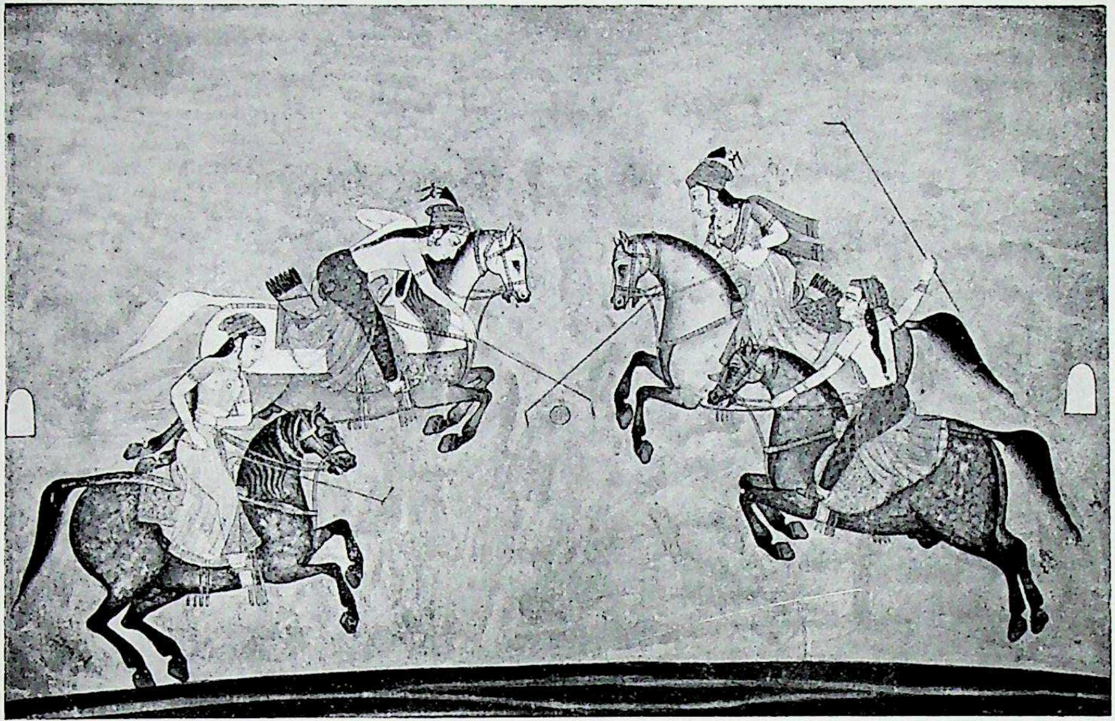
15.252.

Portrait of Jaswant Singh, Raja of Marwar (1638-1678 A.D.).
Mughal School (Delhi). Painted by Anup Chatur.
C. 1670 A.D.

PLATE XXXVI.

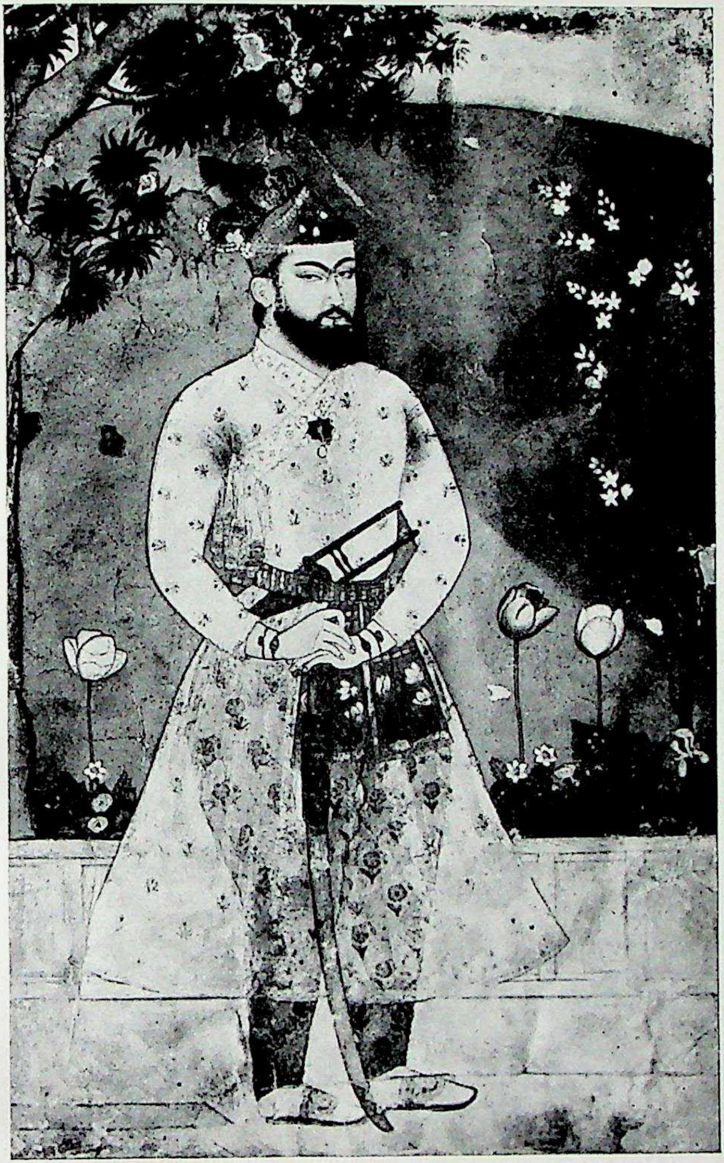


52. 26. A prince with his women enjoying picnic under a tent.
Mughal School (Delhi).
C. 1675 A.D.



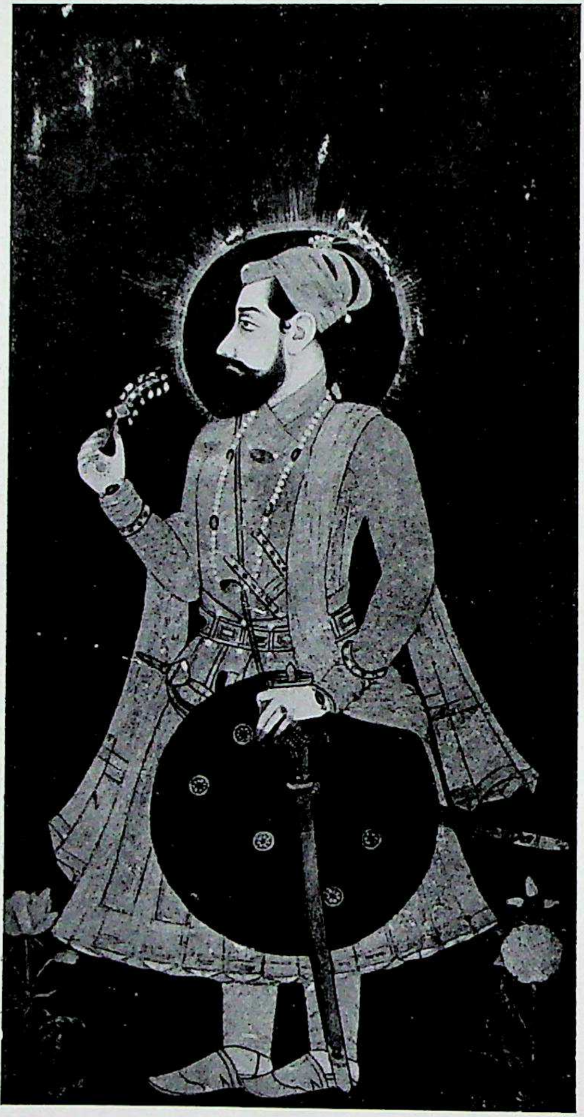
15. 319.

Ladies playing polo *(Chaugan.)*
Mughal School (Delhi).
Late 17th century A.D.



43. 36.

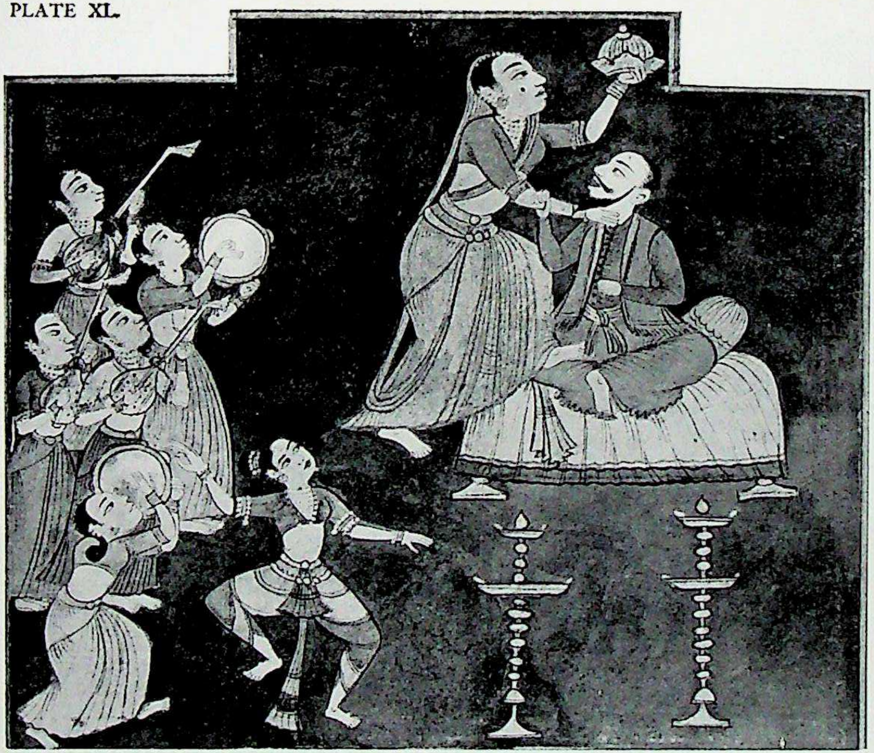
Ibrahim Ali Adil Shah II.
Deccani School (Bijapur).
1st quarter of the 17th century A.D.



15.243.

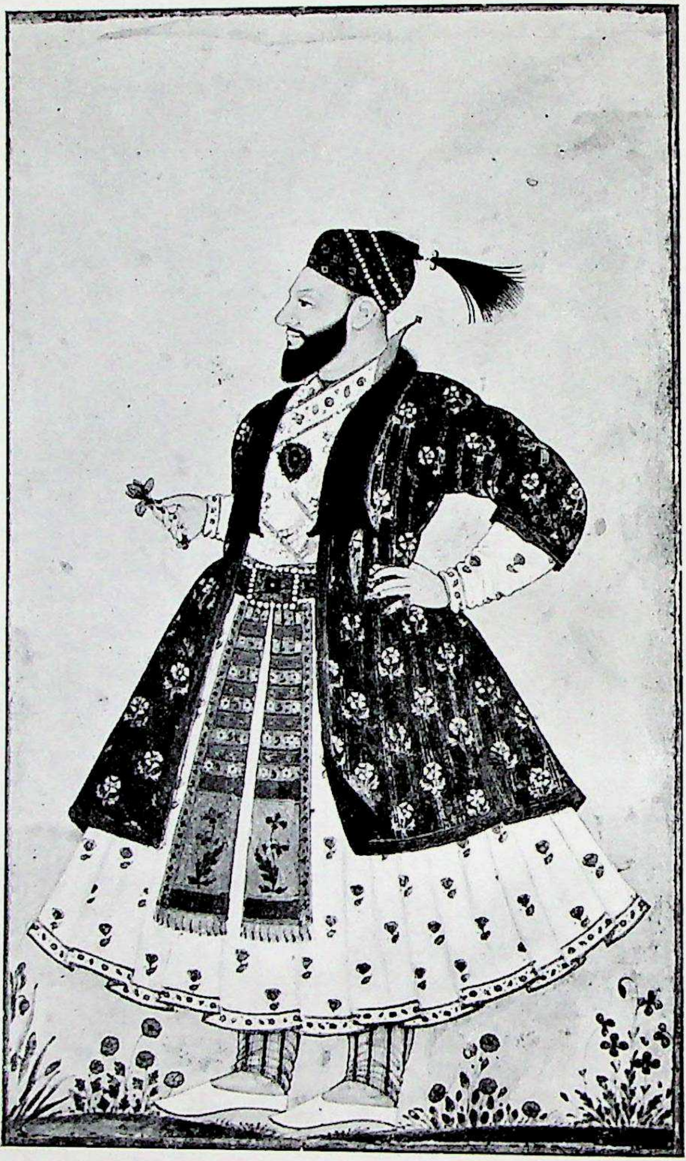
Portrait of Sultan Muhammad Adil Shah of Bijapur (1627-1655 A.D.).
Deccani School (Bijapur).
Third quarter of the 17th century A.D.

PLATE XL.



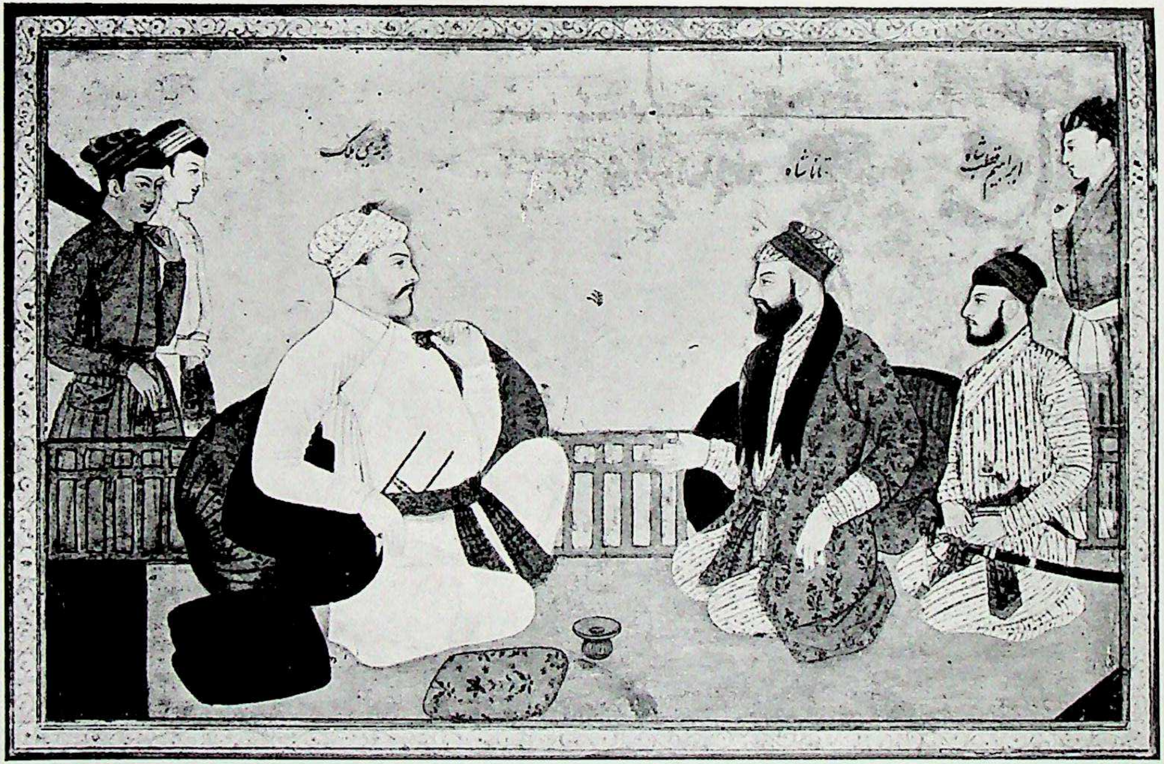
22. 3256. The forcible taking of the coronet from Tahmas by Umrasiyad in the garb of woman (from *Khawar Namah*).
Deccani School (Golconda).
Painted in 1645 A.D.

PLATE XLI

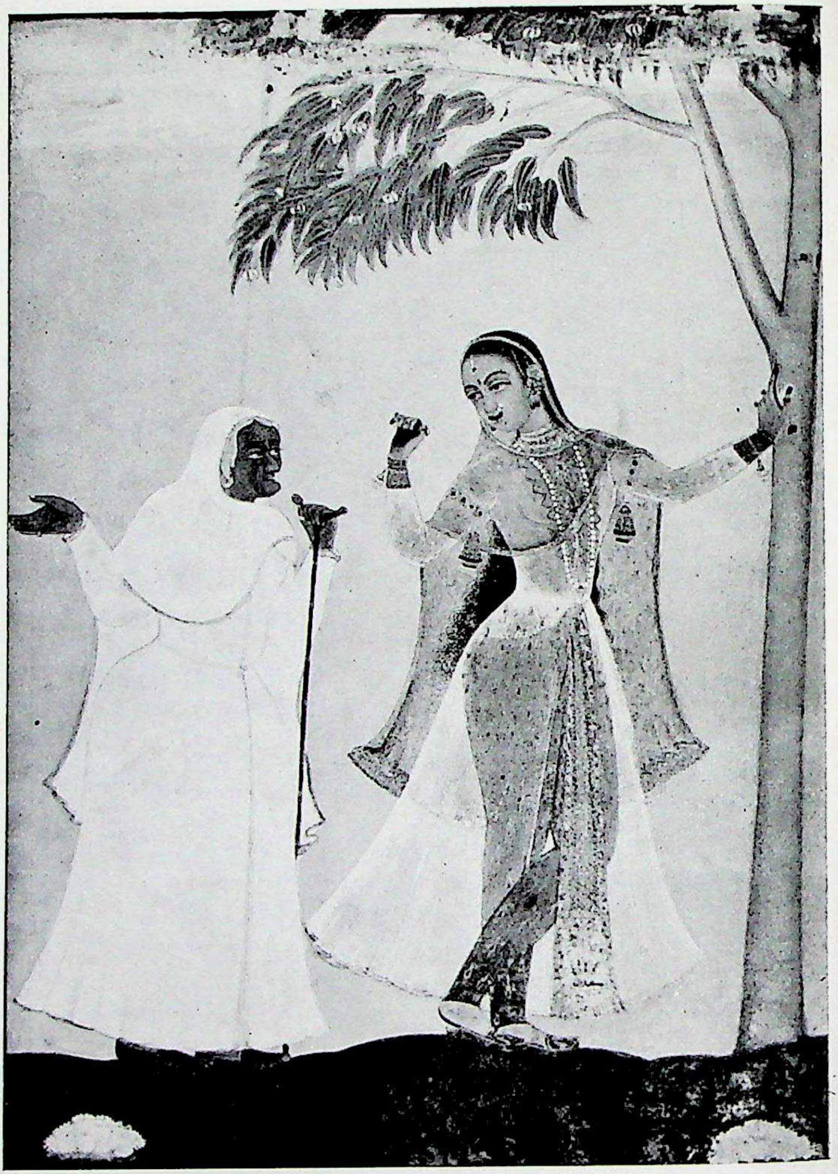


15. 244.

Abul Hasan Tanashah (1672-1687 A.D.).
Deccani School (Golconda).
Late 17th century A D.

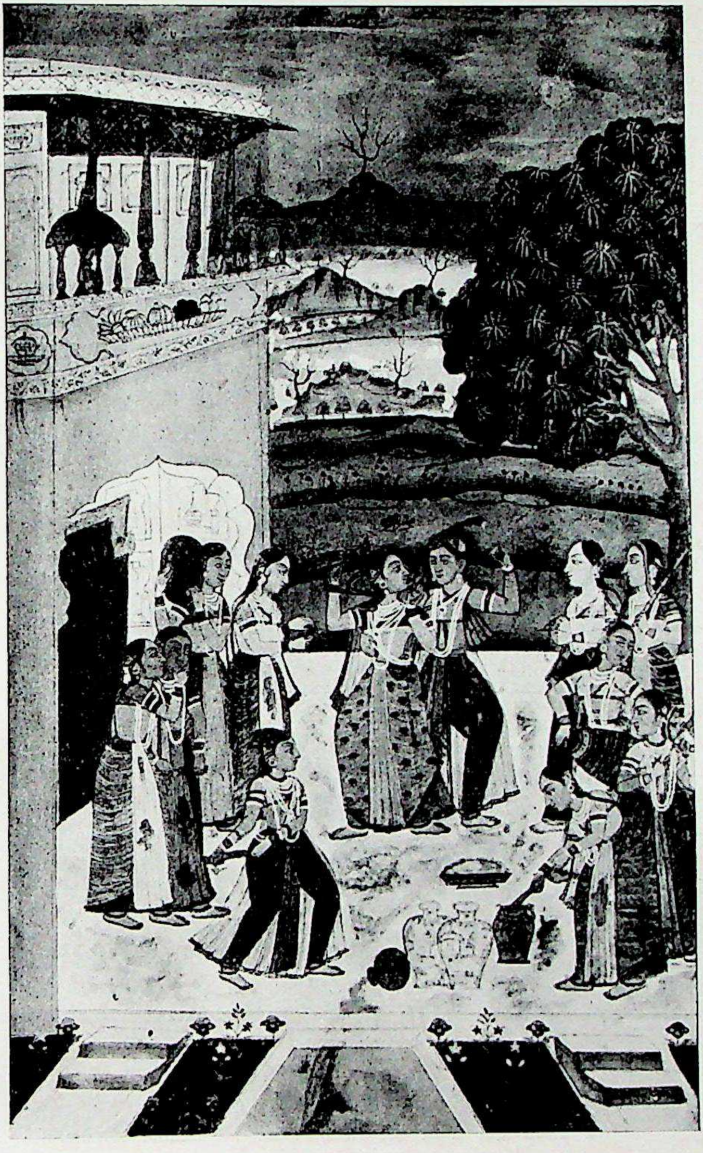

ابراهیم قطب شاه
تانا شاه
بدی ملک

22. 3467. Portrait of Bade Malik with Tanashah and Ibrahim Qutb Shah.
Deccani School. Late 17th century A.D.



53. 26.

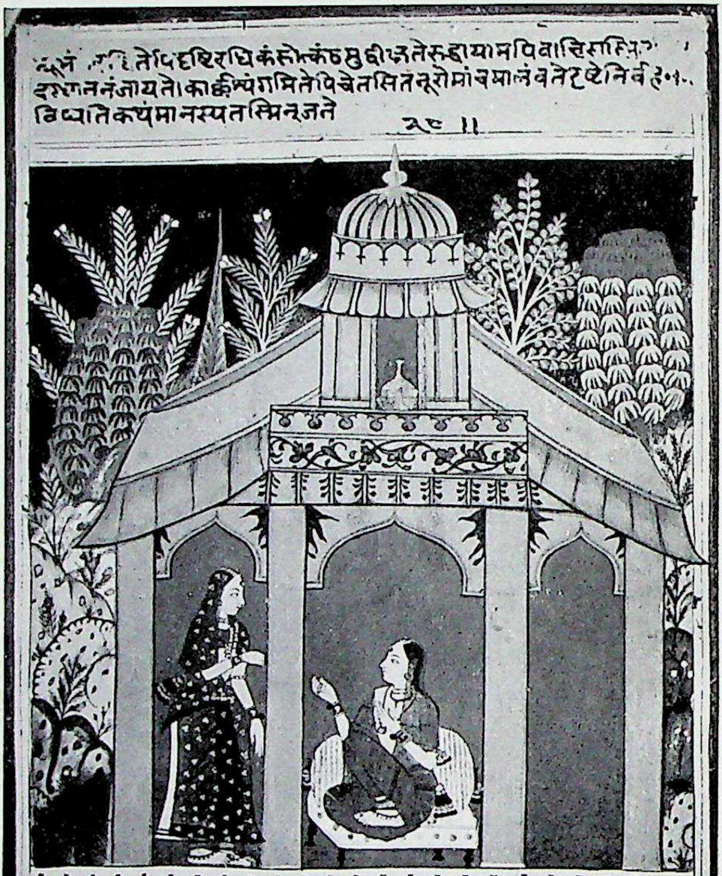
A lady under a tree.
School of Golconda.
Last quarter of the 17th century A.D.



22. 3312.

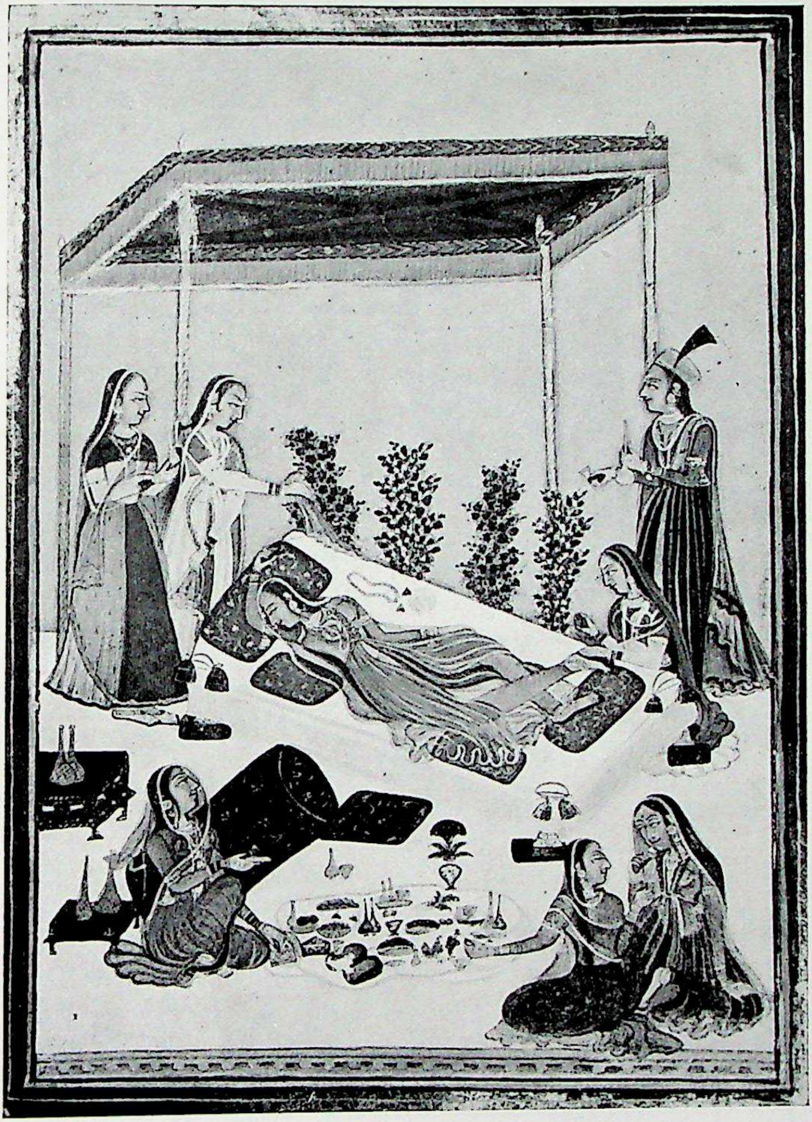
Basant Ragini.
Deccani School (Hyderabad).
Late 17th century A.D.

PLATE XLV


विघ्यातिकथंमानस्यतस्मिन्जने
२८ ॥

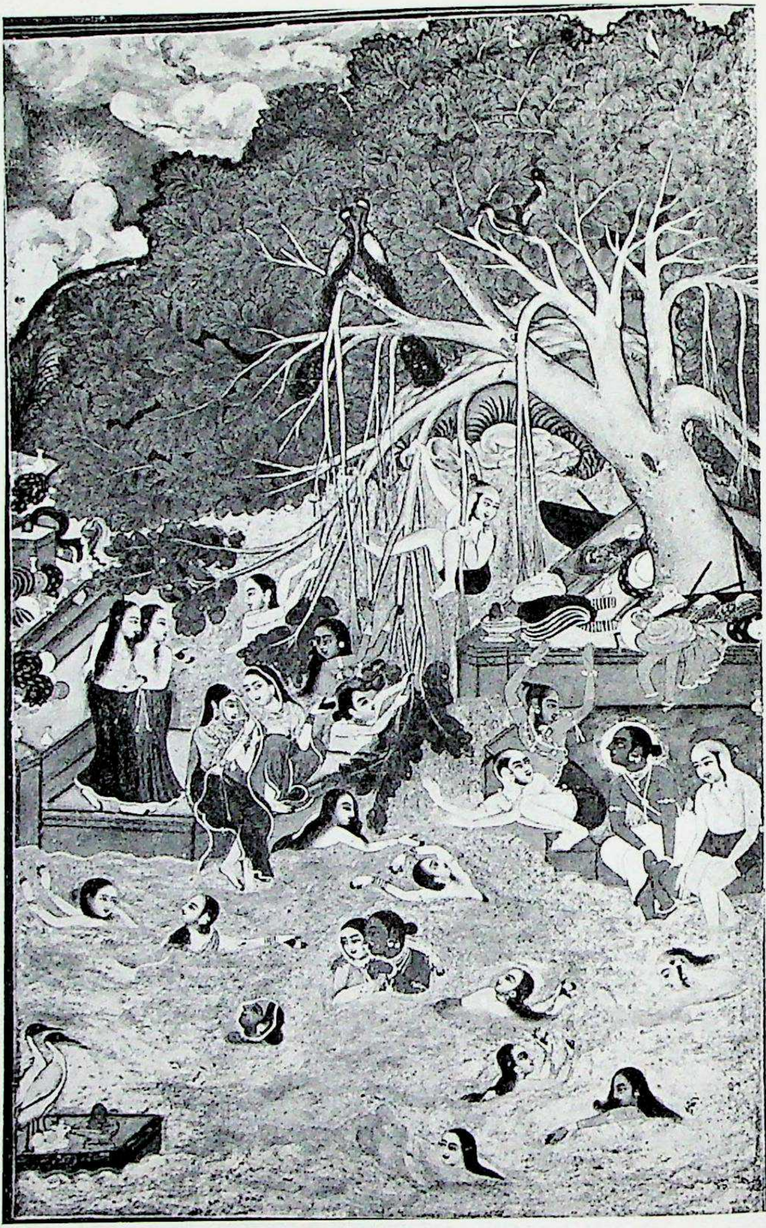
52. 1
25.

An illustration from the *Amaru-s'ataka,* Uthantha Nayika.
Heroine conversing with her confidante.
School of Malwa.
C. 1680 A.D.



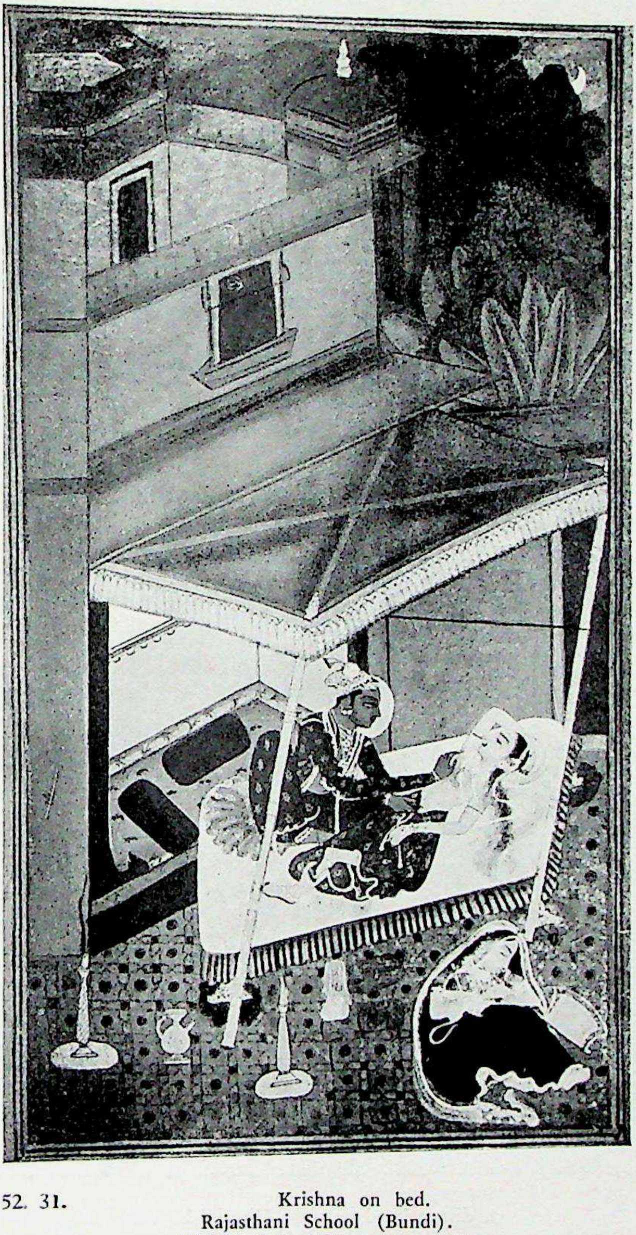
52.24.

A lady lying on a bed surrounded by attendants.
Rajasthani School (Bundi).
Middle of the 18th century A.D.

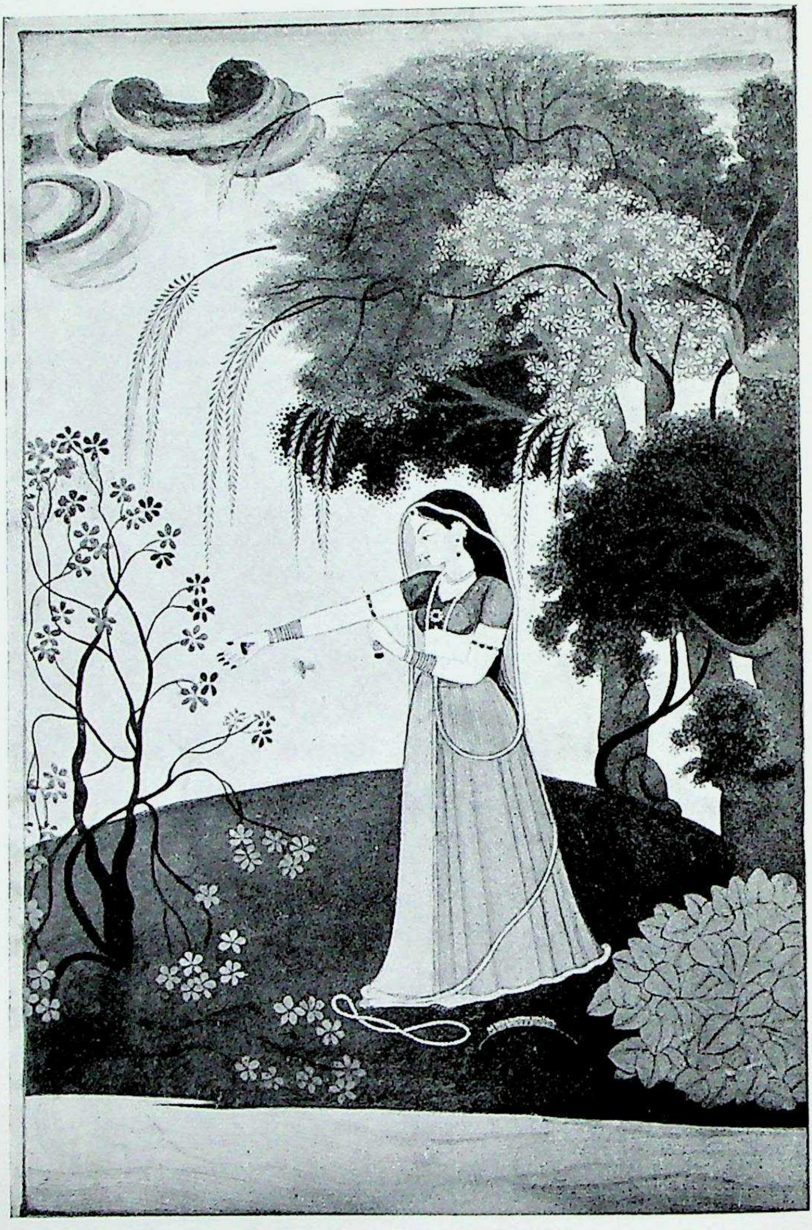


52. 20.

Water sport *(Jala-Vihara)*.
Rajasthani School (Bundi).
Middle of the 18th century A.D.

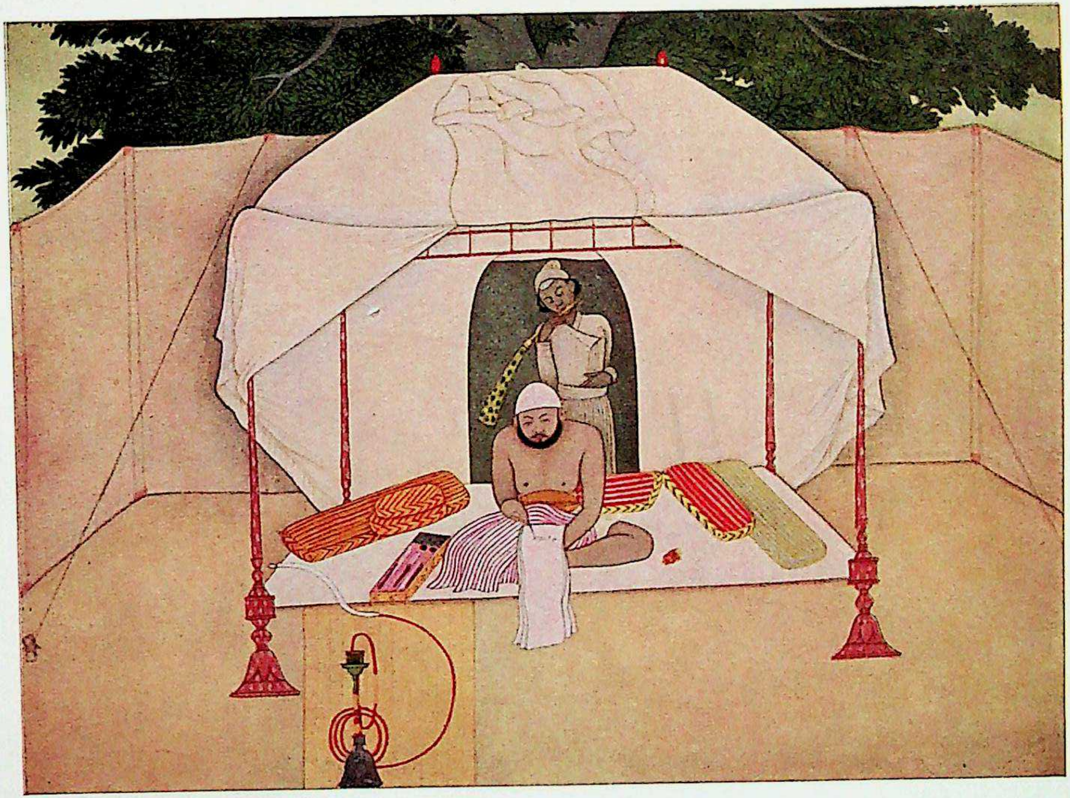


52. 31. Krishna on bed.
Rajasthani School (Bundi).
Middle of the 18th century A.D.



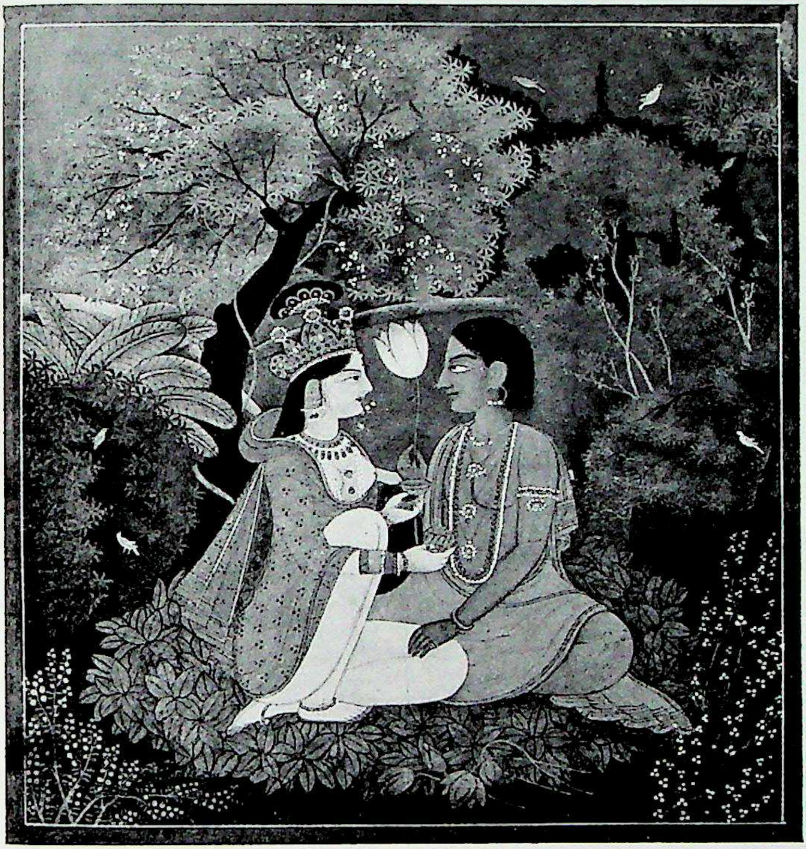
22. 3563. A disappointed damsel (*Vipralabdha*).
Pahari School (Kangra).
1780-1800 A.D.

PLATE L.



33. 108.

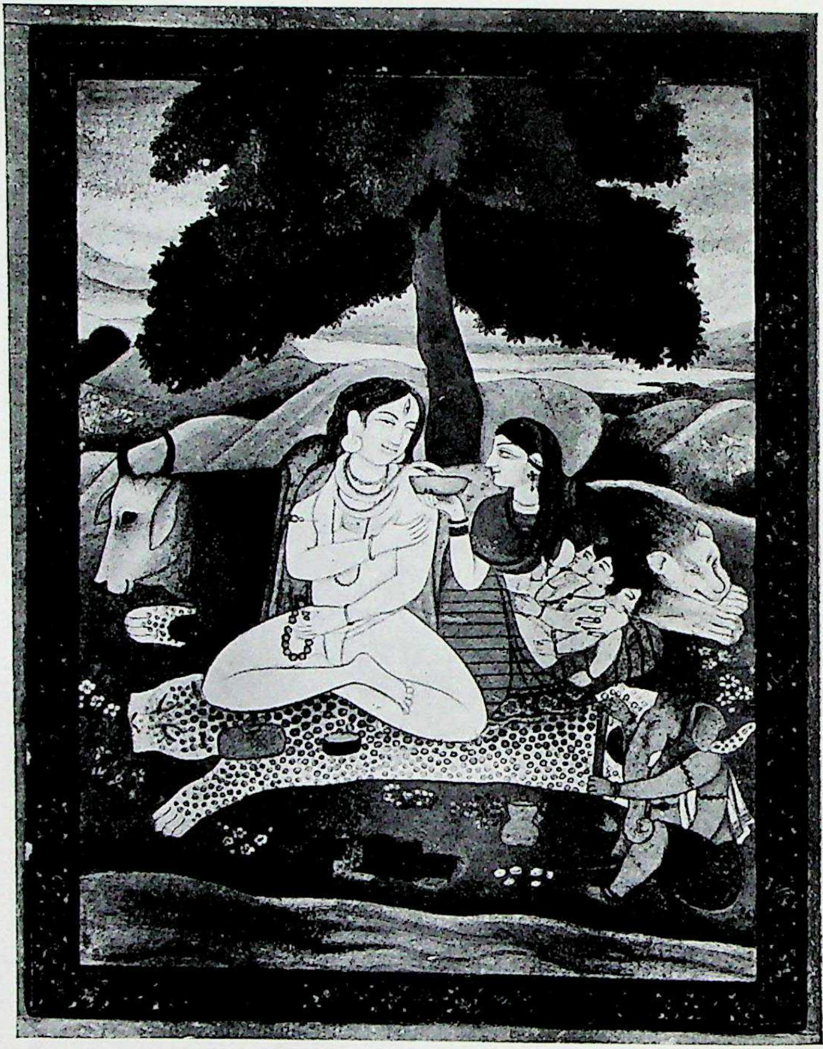
Balwant Singh with his attendant.
Pre-Kangra. School of Jammu.
Middle of the 18th century A.D.



48. 2.

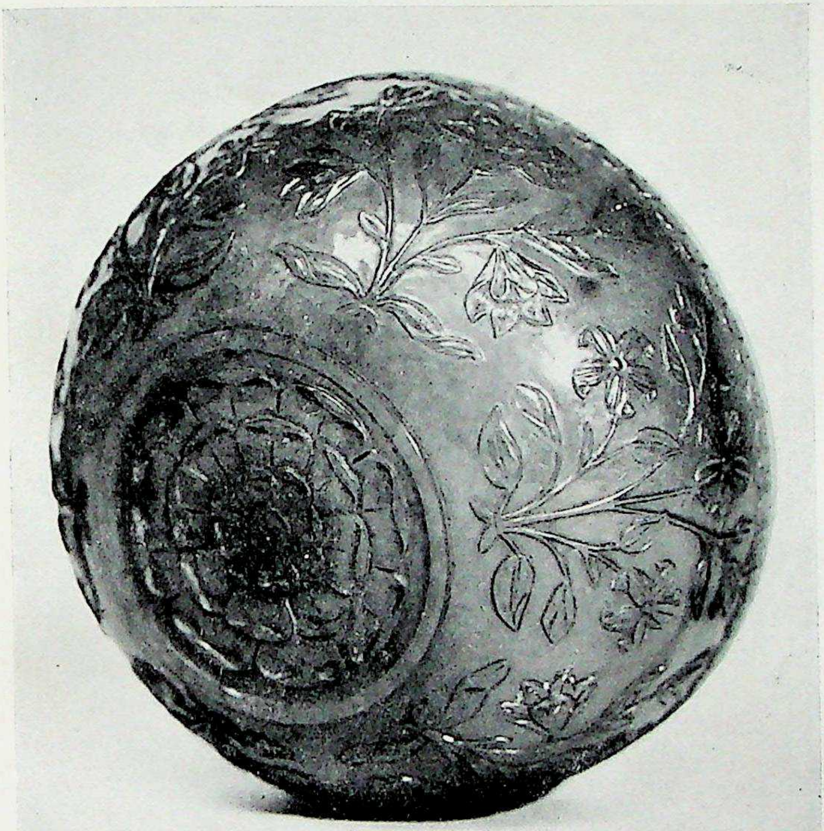
Krishna and Radha disporting in a grove.
Pahari School (Kangra).
Late 18th century A.D.

PLATE LII.



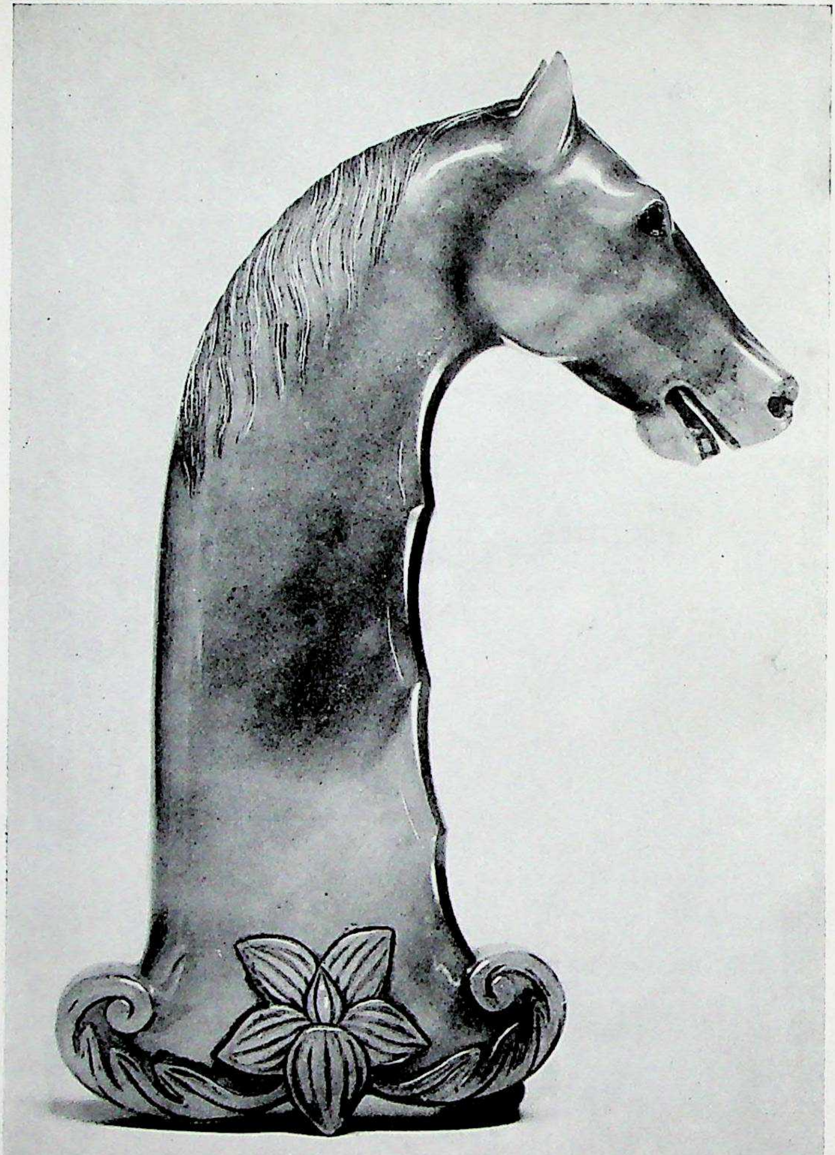
48. 6.

Siva and Parvati with Ganesa and Kartikeya.
Pahari School (Kangra).
Late 18th century A.D.

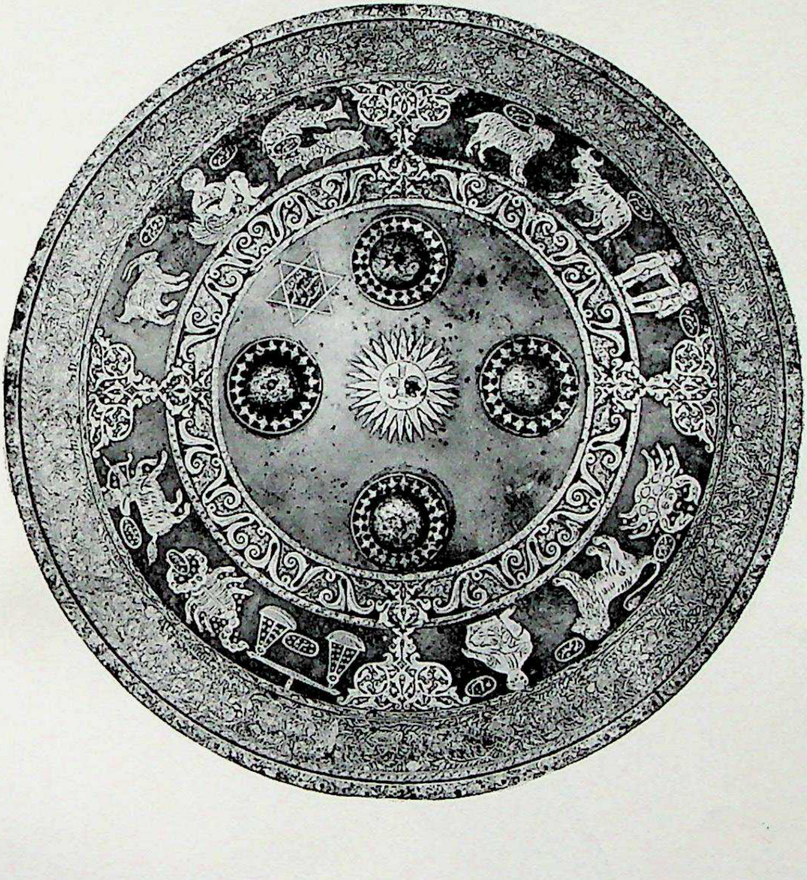


15. 130.

Jade bowl.
Delhi work.
Middle of the 17th century A.D.



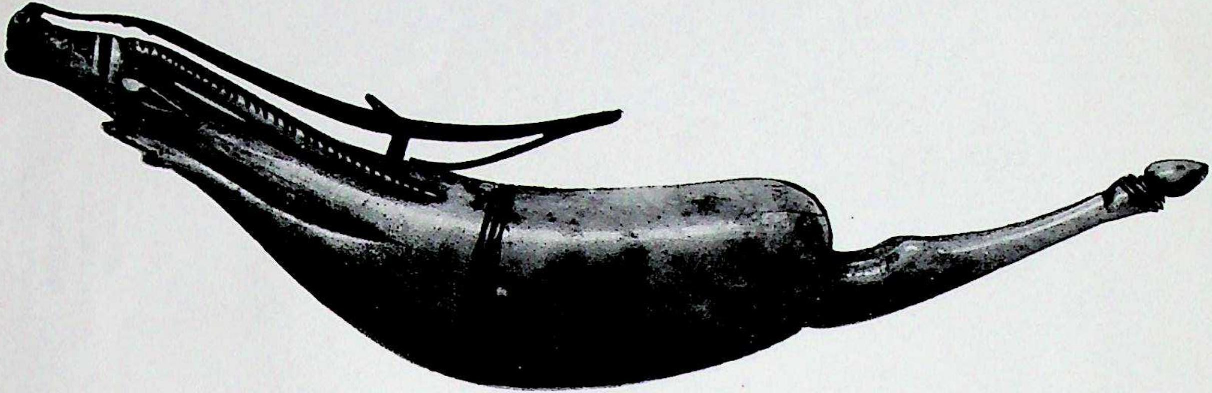
15. 122. A light blue jade sword handle in the shape of horse's head.
Delhi work.
Early 17th century A.D.



22. 4112.

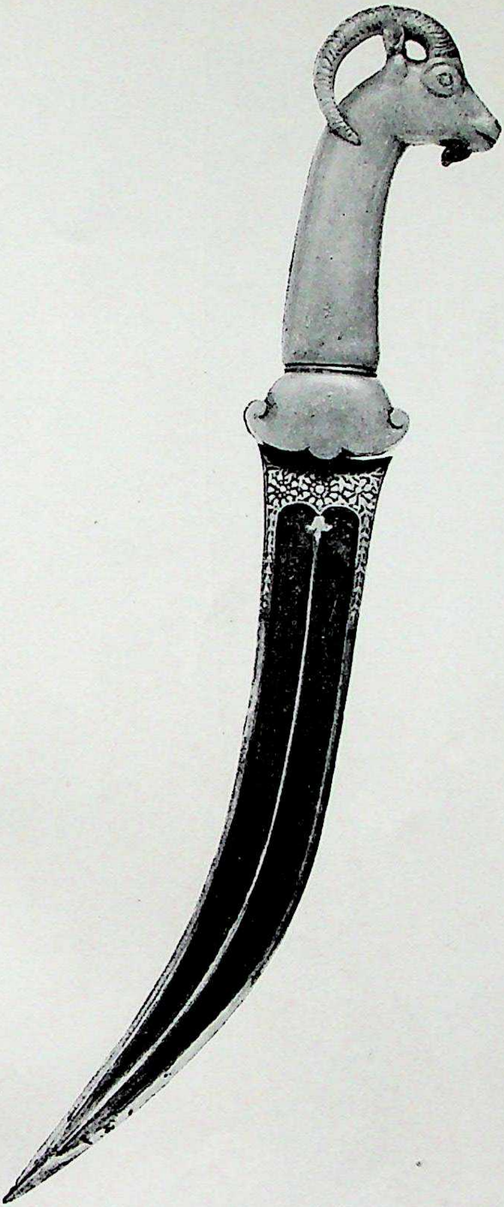
Shield of Akbar.
Delhi work.
Dated 1593 A.D.

PLATE LVI.



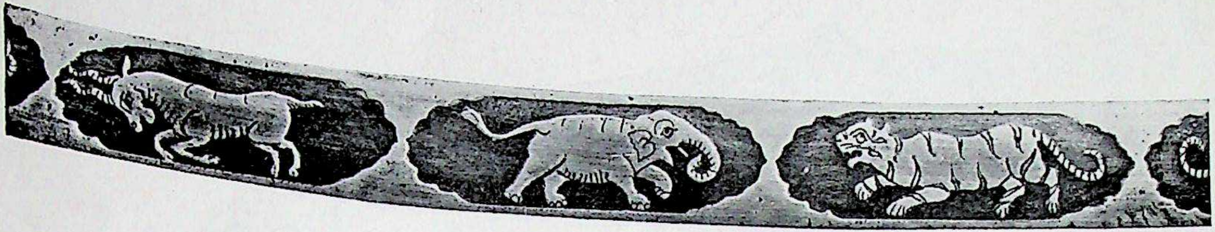
22. 3822.

Ivory powder-flask shaped as a leaping stag.
Delhi work.
C. 1625 A.D.



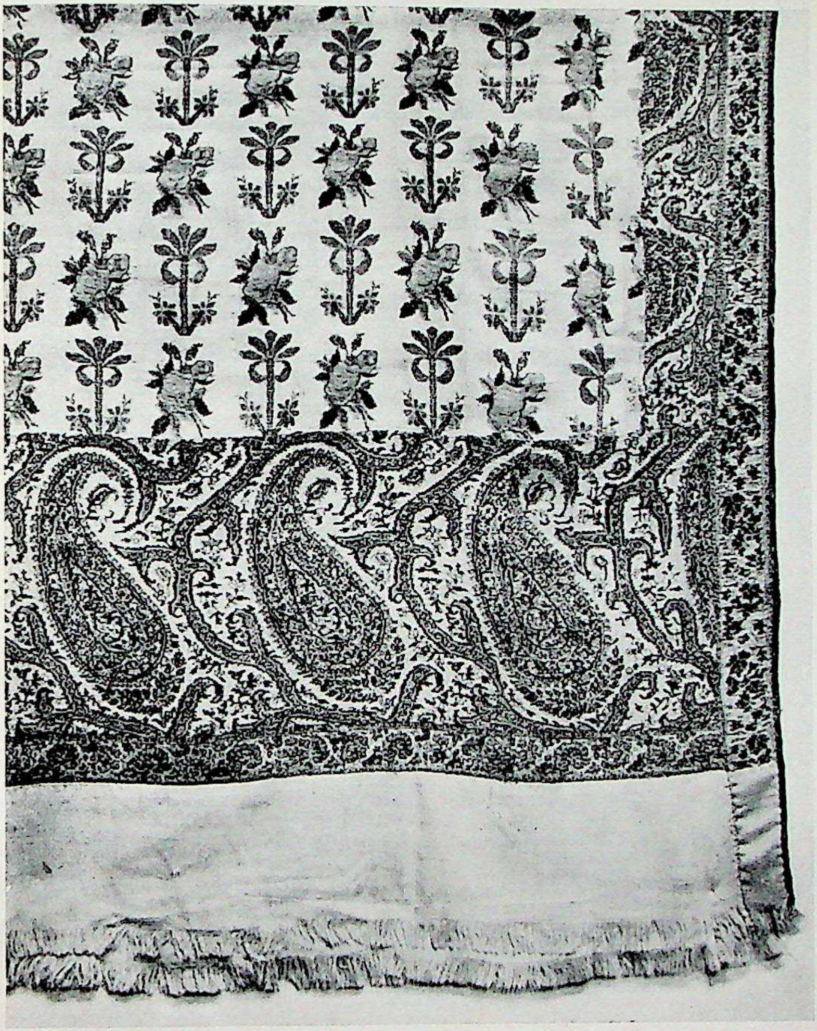
22.3850.
Jade dagger handle shaped like the head of a wild goat.
Delhi work.
C. 1625 A.D.

PLATE LVIII.



22. 3942.

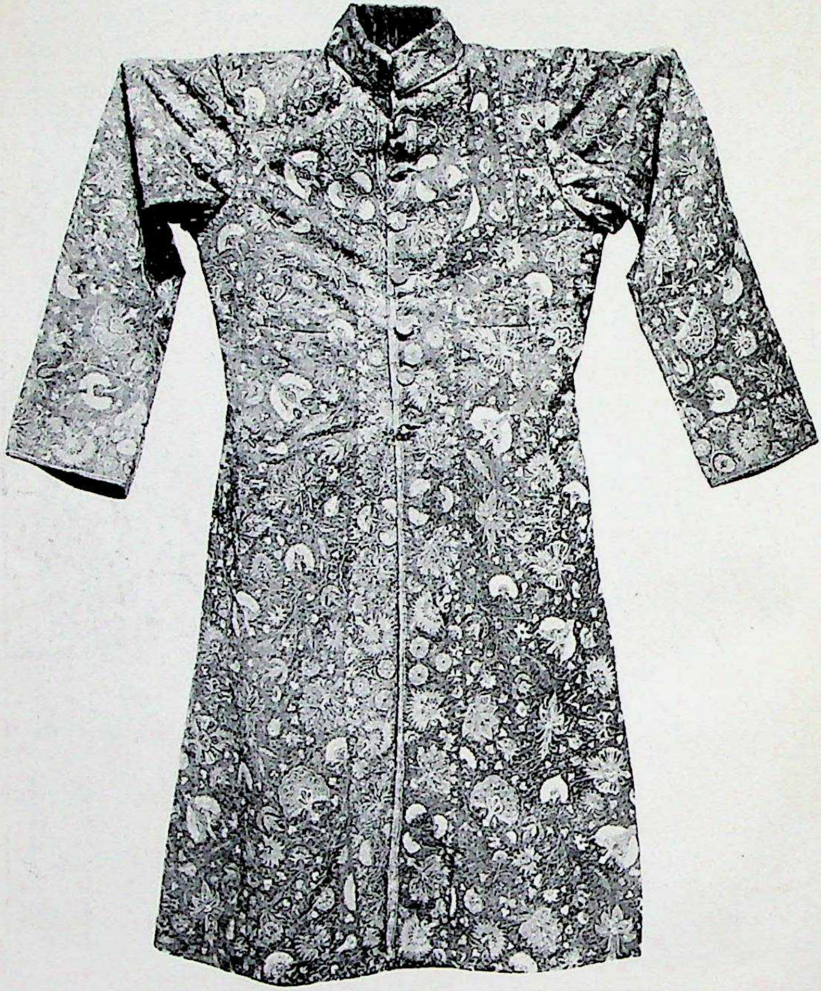
Scimitar blade chased with the figures of animals.
Delhi work.
Middle of the 17th century A.D.



51. 27.

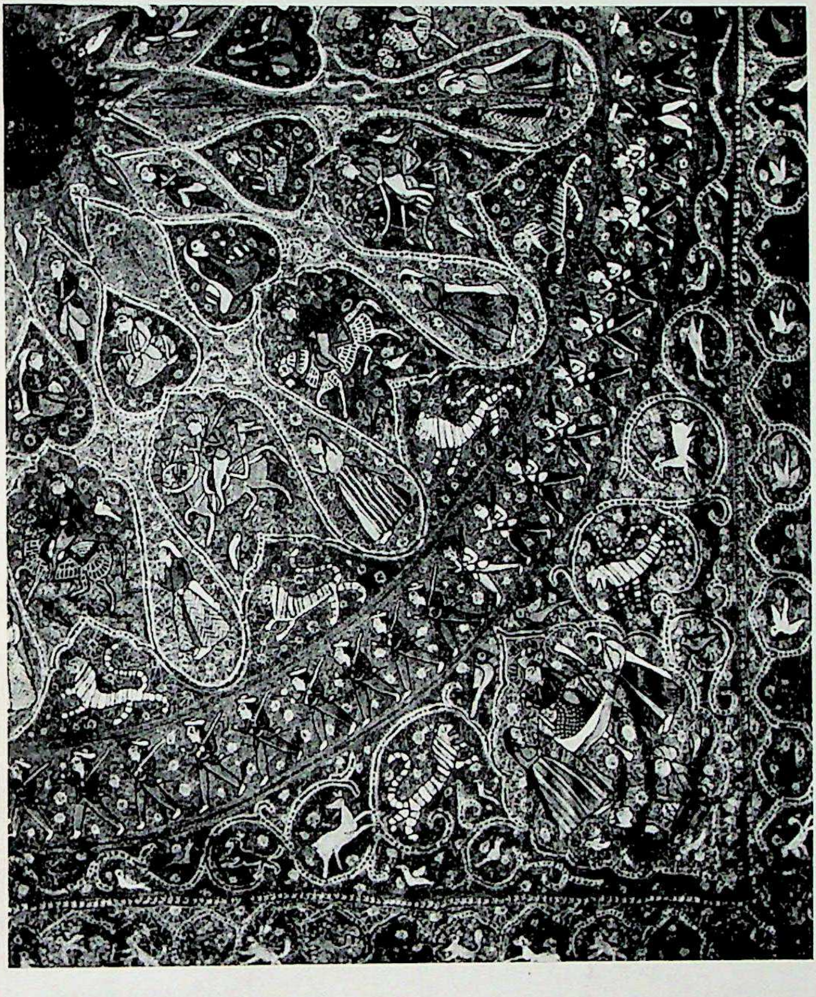
Kashmir shawl.
Late eighteenth century A.D.

PLATE LX.



51. 32.

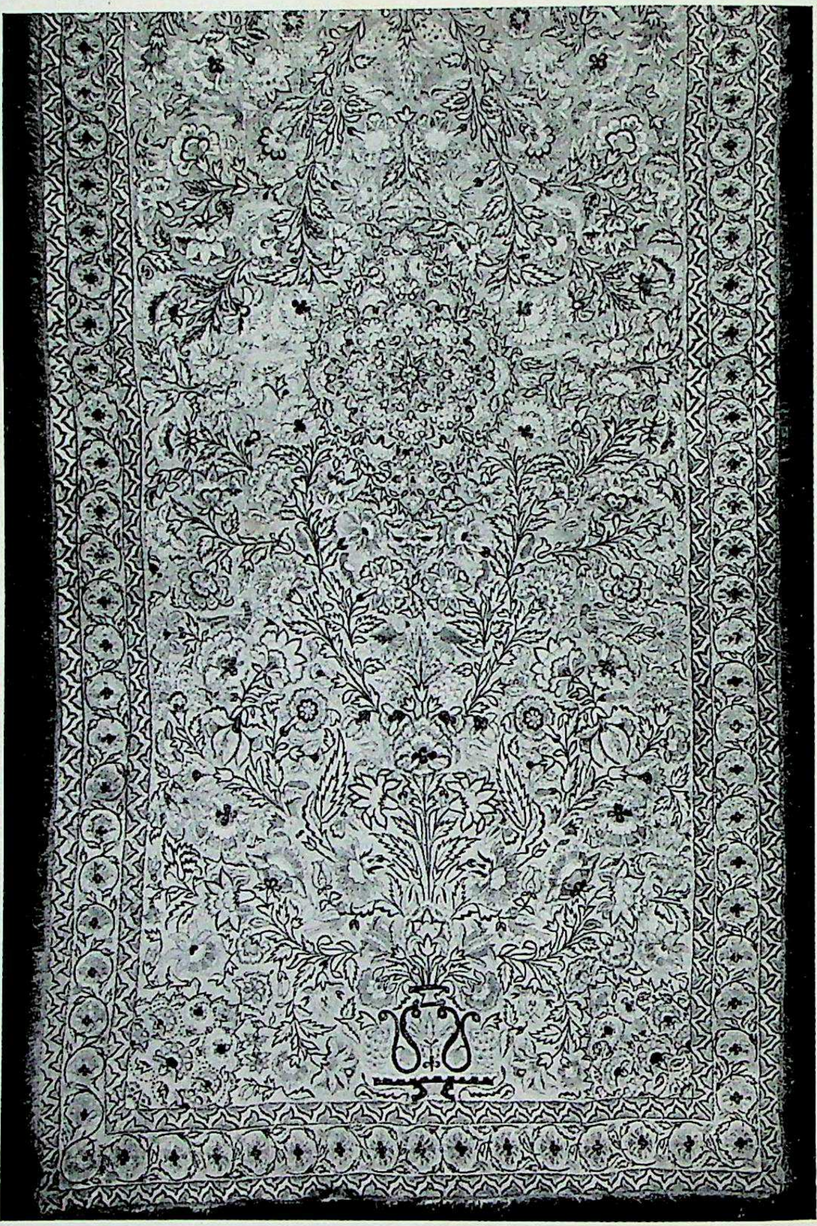
Embroidered *sherwani*.
Kashmir work.
Late 18th century A.D.



53. 38.

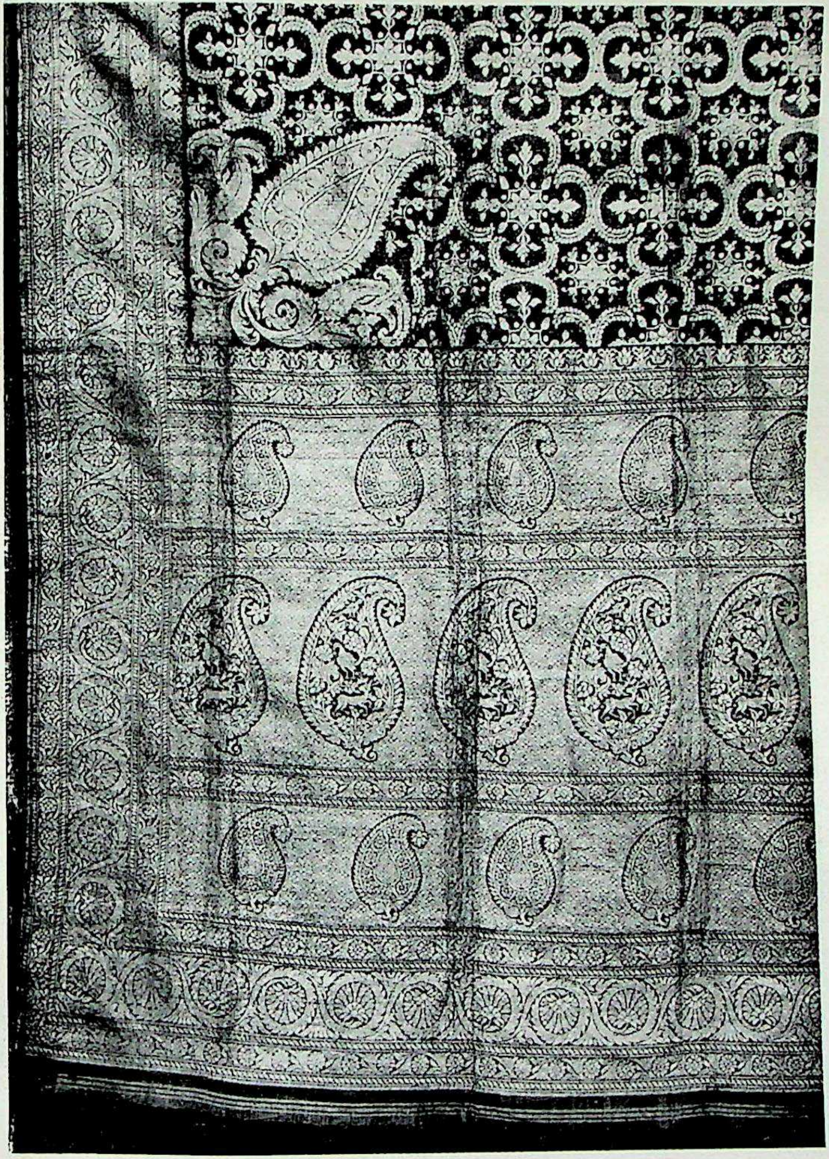
Shikargah shawl.
Probably Kulu work.
End of the 18th century A.D.

PLATE LXII.



15. 178.

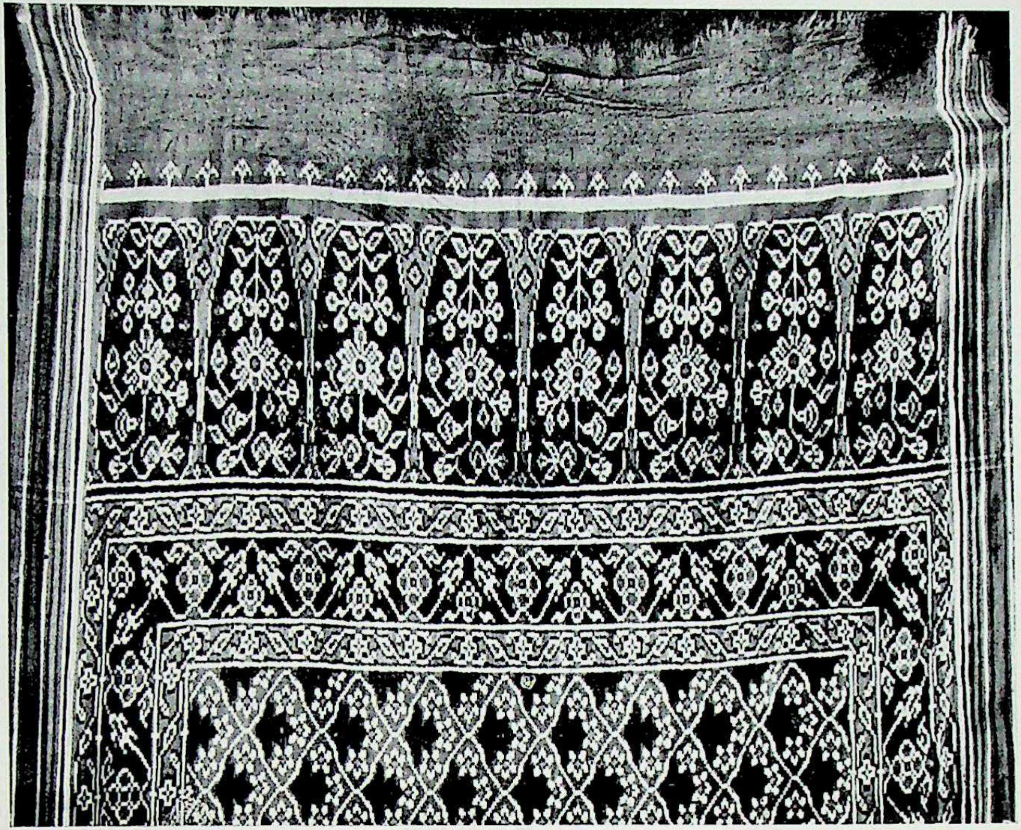
Gold silk embroidered carpet.
Delhi work.
Early 18th century A.D.



51. 14.

A brocade *sari*.
Banaras work.
Late 18th century A.D.

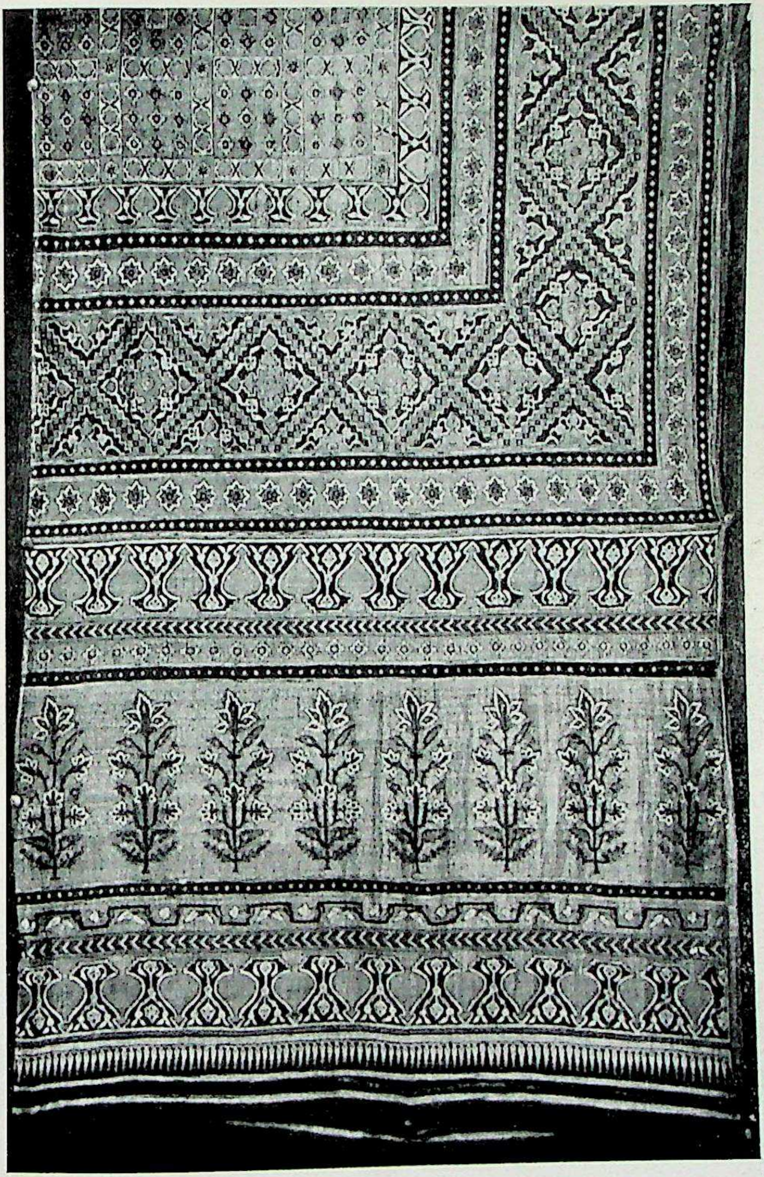
PLATE LXIV.



28. 5708.

Patola sari. Gujarat work.
Nineteenth century A.D.

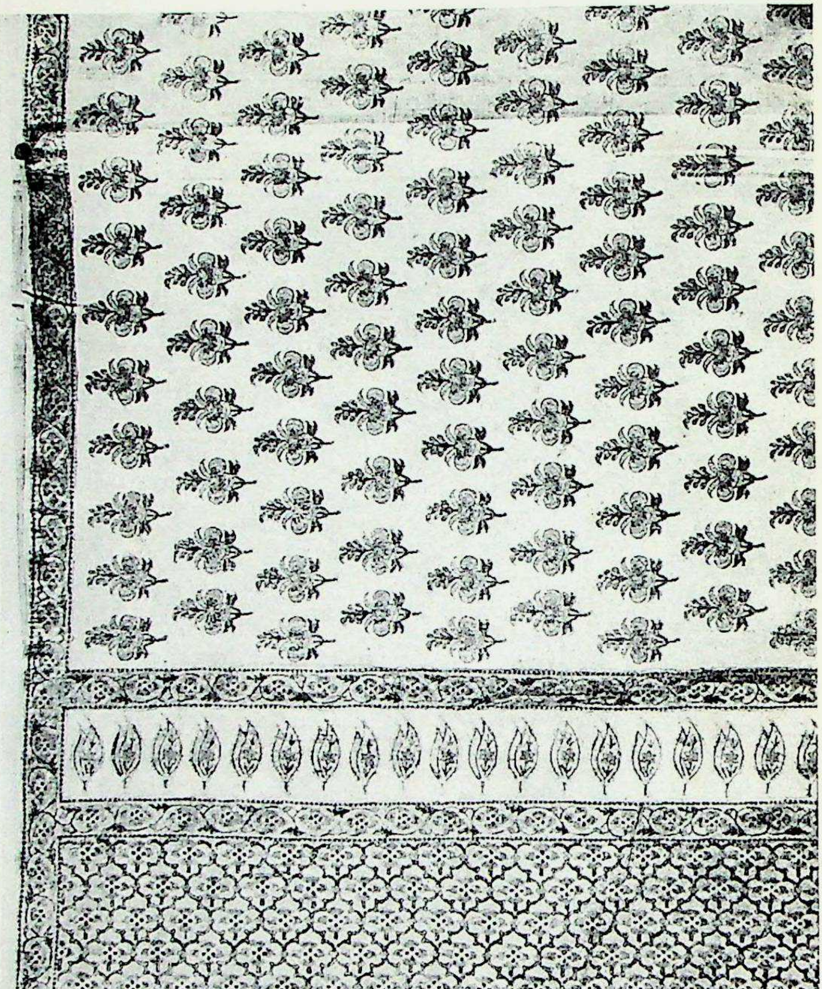
PLATE LXV



15. 79.

Zardozi sari.
Tanjore work.
Late 17th century A.D.

PLATE LXVI.

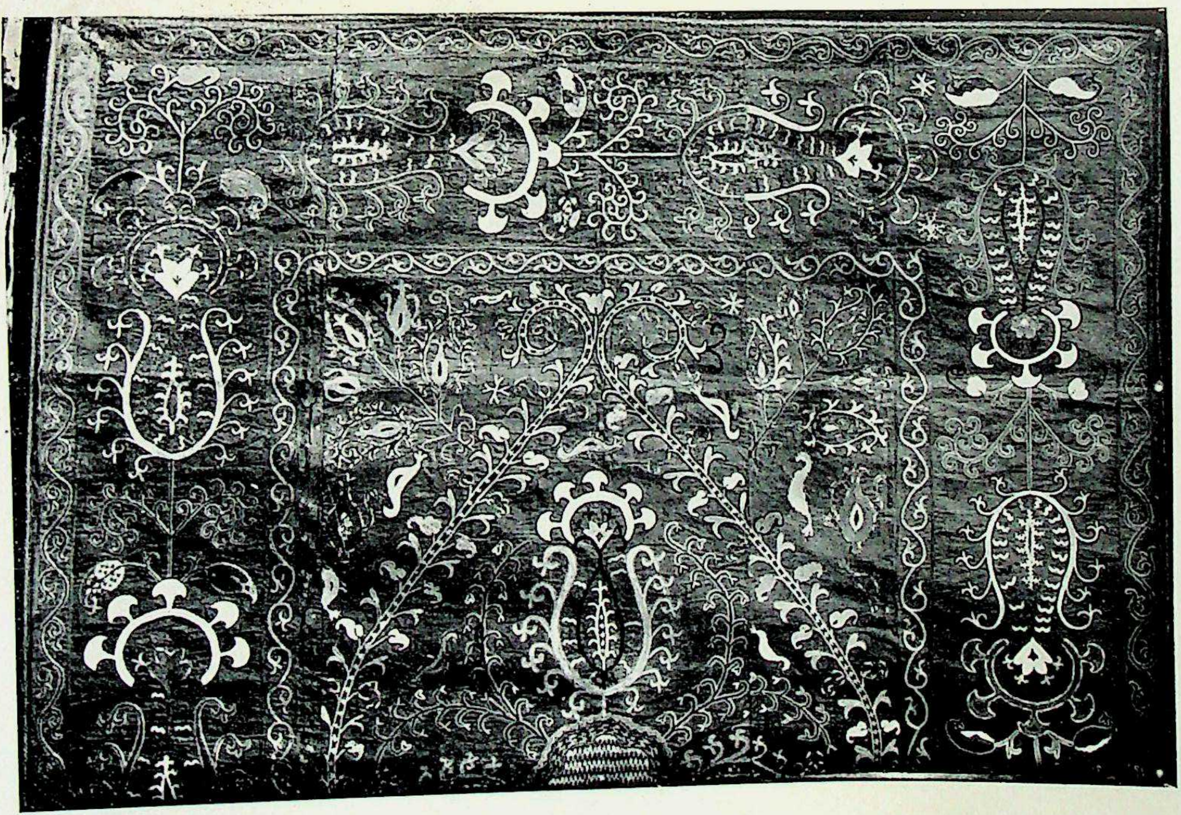


51. 33.

Tinsel printed *Dupatta.*
Panjab work.
Late 18th century A.D.

State Museum, Lucknow

PLATE LXVII.



53. 34.

Bokhara *suzni.* Peshawar work.
Late 18th century A.D.